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ZULOAGA AT THE HISPANIC SOCIETY BY CHRISTIAN BRINTON

NOWHERE is the principle of nationalism in art asserting itself with more vigor or in the face of more formidable obstacles than in present-day Spain. There was a time, and that time is not so long since, when every Spanish painter of note turned either to Rome or Paris for inspiration and guidance. They lived abroad for protracted periods and, one and all, shamelessly debased and diluted their own priceless esthetic patrimony. Yet matters are rapidly changing in this respect. There has lately been a wholesome return to the past, as well as a step forward into the future. After years of indifference and neglect it is at last being recognized by certain robust yet sensitive spirits that Spain herself offers richer and more congenial material than can ever be found in foreign lands, and that the splendid tradition of El Greco, Velázquez and Goya is incomparably superior to the dainty glitter of Fortuny or the theatric pagantry of Pradilla and Casado del Alisal. This slender handful of pioneers has had a hard, uphill fight against the combined ascendancy of academic authority and complacent prejudice. Still, they have never flinched, and, while their victory is by no means complete, it is well within reach.

Divided as the country is into separate provinces, each with sharply marked racial linguistic and climatic characteristics, it has hence not been difficult, once the initial impetus was received, for the Peninsular painter to display a healthy independence of attitude. It was naturally not in Madrid under the shadow of the San Fernando Academy that art revived and refreshed itself at the fountain head of reality, but rather in such cities as Barcelona, Valencia and Bilbao. The Catalans, with their unfailing initiative, were the first to shake off the yoke of precedent and strike out for themselves, Rusiñol, Casas, Fontdevila, Barrau and Pichot being among

the earliest champions of the modern movement. Yet if Barcelona excels in having fostered a notably strong group of painters, to Valencia belongs the honor of having produced a single personality who, in most respects, surpasses their combined efforts, and it is no longer necessary to remind the American public that his name is Joaquín Sorolla y Bastida. While it is true that Sorolla occupies an almost isolated position in his native province, such is not, however, the case with Ignacio Zuloaga, about whom have rallied in the north numerous vigorous and positive talents whose very existence is thus far unknown to the outside world. The Basques are notoriously proud, reserved and self-reliant and, just as the Catalans have made Barcelona their artistic focal point, so these energetic Montañeses are logically centering their efforts at Bilbao. This teeming little capital, which, in view of its growing esthetic as well as commercial importance may be called the Glasgow of Spain, is the scene of regular exhibitions which for individuality of vision and treatment have no parallel anywhere in Spain. Zuloaga, Losada, Iturrino, Uranga, Regoyos and Guirad are the names which figure most prominently on the walls of the Escuelas de Albia. Exulting in their new-found strength they are clanish to a degree almost unbelievable. They make a veritable fetich of nationality. In many ways they recall the Boys of Glasgow, and, possibly, their influence may prove correspondingly great.

While the Basque press and public and the occasional pilgrim from Paris or even farther hail with enthusiasm this *Nueva pintura española* it is not, as a matter of fact, so very new. It is rather a revival on modern lines of the great basic traditions of all art that is truly Spanish, and at the head of this group rightfully stands Ignacio Zuloaga, the most convinced apostle of the past among them all. Though the artistic hegemony of this sturdy coterie may to-morrow pass to Manuel Losada it to-day unquestionably belongs to Zuloaga, who in large measure epitomizes the aims and ambitions of the

Zuloaga at the Hispanic Society

entire circle. The art of Zuloaga is substantially unknown to America. Visitors to the Salons are familiar with his work, but beyond one or two scattered canvases nothing had crossed the seas to our shores until the last few weeks. It is, therefore, with a distinct feeling of gratitude to the Hispanic Society in general, and to Mr. Archer M. Huntington in particular, that one welcomes the present display, which so appropriately supplements that recently devoted to the superb graphic optimism of Señor Sorolla.

The position which Ignacio Zuloaga occupies in the category of modern painting is well-nigh unique. Praised without discrimination abroad and treated with ill-concealed enmity at home he has gone his way indifferent alike to eulogy and to criticism. That imperious independence of spirit which sustained him through years of struggle and obscurity seems in no danger of deserting him now that success has come in such ample measure. Despite the immense vogue which he at present enjoys both he and his work have remained, and always will remain, fundamentally unchanged. There is, after all, but one way to arrive at an accurate understanding of this art which is at once so individual, so traditional and so full of impulsive passion and esthetic poise, and that is by considering Zuloaga in the light of his ancestry and personal experiences. He is beyond all else a Basque, a product of that ancient and defiant race living on the southern slopes of the Pyrenees, whose social and industrial development is to-day keeping pace with that of her progressive neighbors along the Catalan coast. The son of a family who have for generations devoted their energies to craftsmanship of the highest order, Zuloaga, who was born at Eibar, in the province of Guipúzcoa, on July 26, 1870, was compelled to win his position in the world of art by the sheer force of talent and volition. His father wished him to become an architect, but Ignacio refused, and little by little fought his way to the front against incredible obstacles. He found no generous and sympathetic patrons, such as the youthful Sorolla did in Don Antonio García and later in Don Pedro Gil. All was opposition or open hostility. He was obliged at intervals to renounce art altogether, becoming by turns a bookkeeper, a dealer in antiques and, finally, a professional bull fighter. He familiarized himself with life in every quarter of Spain, mingling now with torero and gitano, now with muleteers in the rugged sierras, and even witches and smugglers.

It is this vivid and picturesque existence, combined as it was with an unquenchable thirst for all

that was old and rich in racial flavor, that formed the foundation of Zuloaga's art. He sought everywhere and at all times those native types which to-day give his work such a powerful and decisive appeal. He accomplished nothing of importance either in Rome or in Paris. It was only when he definitely returned to his own country that his art achieved its final accent. Then, and then alone, came those masterpieces of observation and effective composition which quickly carried his name from capital to capital. It is, indeed, difficult to point to anything in the entire range of modern painting comparable to those fluent and pictorial canvases upon which his early reputation was founded. That this young Basque should successively have taken Paris, Brussels, Berlin, Düsseldorf and a dozen other cities by storm is small wonder, nor is it to be marveled at that New York should to-day show such gratifying interest in the splendid pictures now on view at the Hispanic Society.

While this art unmistakably bears the stamp of its race and time Zuloaga is by no means a spontaneous or even voluntary realist. He does not copy, he creates, and hence the continuous vitality of his appeal. It is not a quick flash of fact that he gives us but something which is at once a record and a symbol. He chooses his models and arranges his compositions with obvious deliberation. His method is the precise contrary of Sorolla's, and nothing could be farther apart than the final result. In his great, dim studio in the nave of the abandoned church of San Juan de los Caballeros in Segovia, or in the near-by Canongía, this young man with a spirit so old redreams the dreams of bygone Spain, nor is it difficult for him to find in his wanderings about this magic land types which fit his preordained vision. This is in truth *La Espana Negra*. These canvases throng with picturesque dwarfs and Gipsies, itinerant venders, somber and shabby hermits, bull-fighters full of antique grace of movement and hideous hags who might have stepped out of Goya's *Caprichos*. You meet in this art memories of Velázquez and Murillo as well as Goya, but everywhere you will be confronted with a subdued though resonant sense of color and a supple strength of draughtsmanship which belong alone to the painter of Eibar.

Such is Zuloaga's kingdom. He is manifestly happier when depicting actual Spanish types than when portraying those more sophisticated products of boulevard or café chantant which have lately engaged his attention. At its best this art is fundamentally racial and Spanish. The vintners of La Rioja, the village bard or magistrate and the sorcerer-

Zuloaga at the Hispanic Society



STREET IN HARO

BY IGNACIO ZULOAGA

esses of San Millán far outvalue for him the inconsequential divinities who throng the heights of Montmartre. He has read the soul of Spain as have none save her very greatest interpreters, and the soul of Paris must ever seem to him less significant. This eloquent and masterful painter seems

for the moment to be hesitating between an unconvincing continentalism and a deep and fecund native inspiration. He cannot too soon return to his early haunts, nor too quickly reaffirm that principle of esthetic nationalism which he elsewhere so invincibly upholds.



VINTNERS RETURNING HOME
BY IGNACIO ZULOAGA



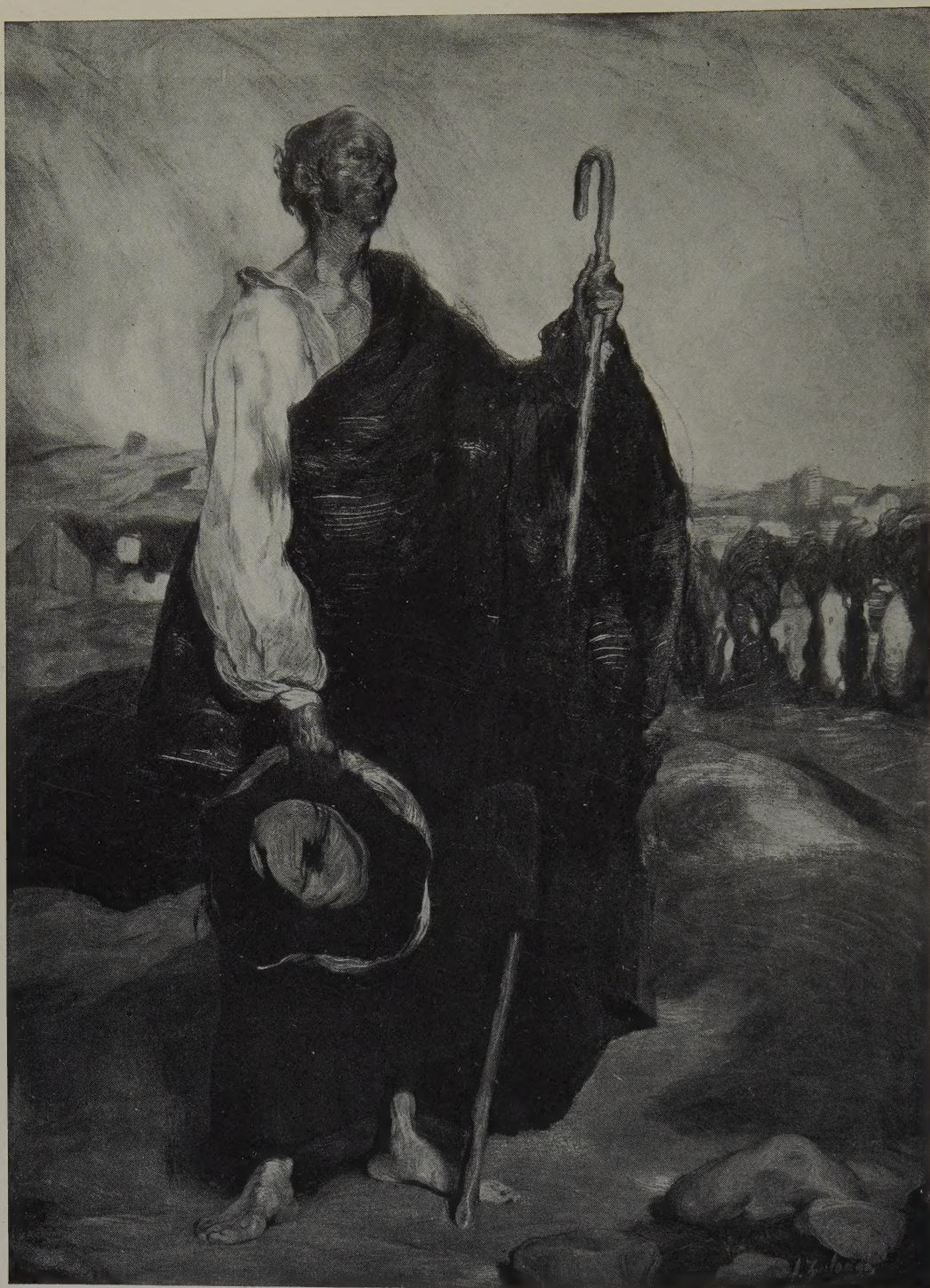
SORCERESSES OF SAN MILLÁN
BY IGNACIO ZULOAGA



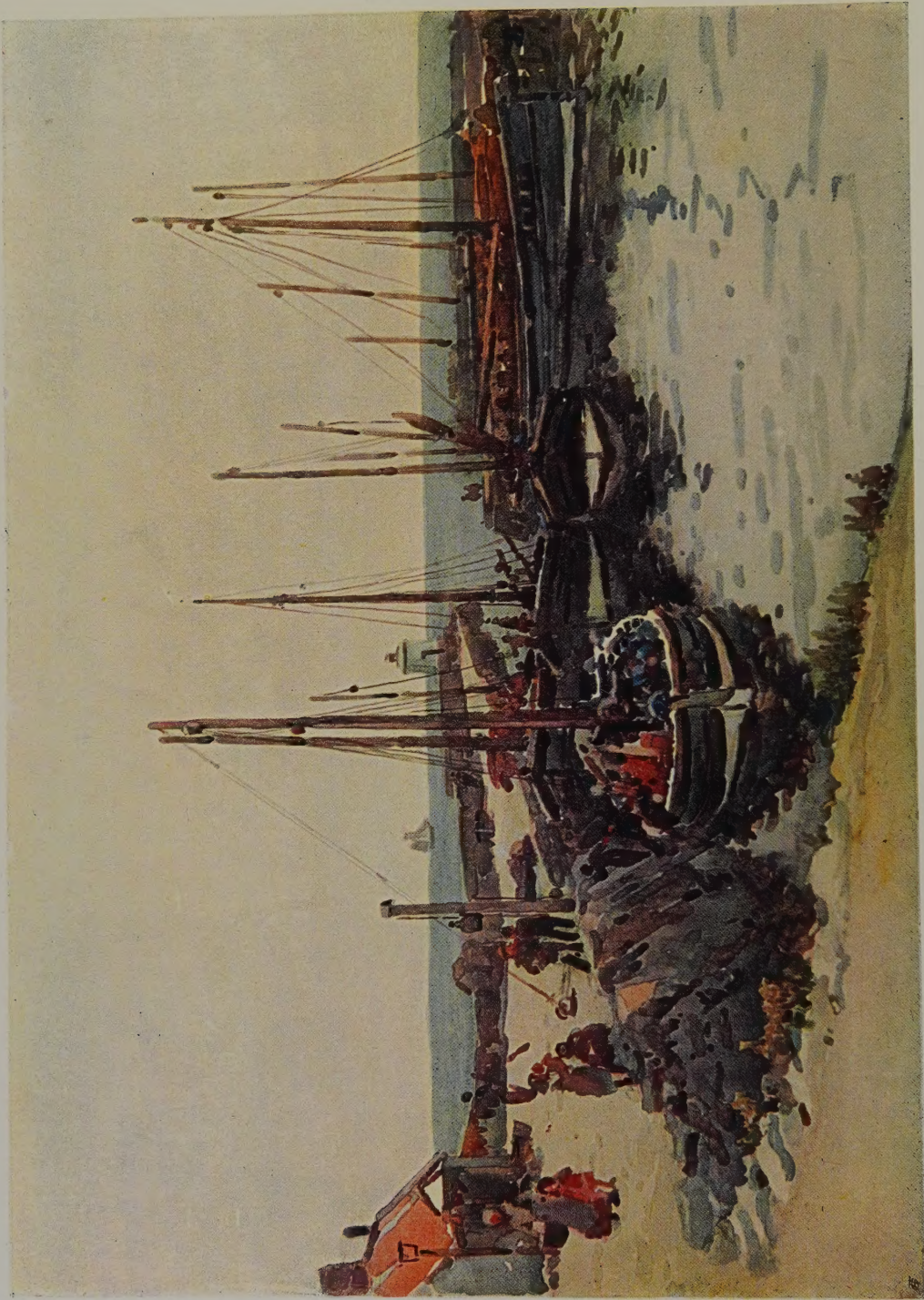
WOMEN ON BALCONY
BY IGNACIO ZULOAGA



PAULETTE DANCING
BY IGNACIO ZULOAGA



THE PILGRIM
BY IGNACIO ZULOAGA



"ROSEHEARTY." FROM THE WATER-COLOUR
BY ROBERT W. ALLAN, R.W.S.

ROBERT W. ALLAN'S RECENT
PAINTINGS AND DRAWINGS.
BY T. MARTIN WOOD.

NATURALISM in art often stops short at the merely photographic ideal, and though the painter has the advantage of the photographer in freedom and command of colour, these advantages do not count if they leave us, just where a photograph leaves us, facing every subject in nature simply as a view—leave us without the power to enter into communication with nature through the picture; to pass, for instance, in a sea-piece into that sense of the salt sea atmosphere to which we proceed through such an art as Mr. Allan's.

How shall we ever know what is the nature of this element of truer realism which renders that which is felt as well as that which is seen? In such art, one of our five senses, the sense of sight, seems to refer us to some centre where the impressions of our other senses have mingled—the sound of the waves with the scent and the colour of the sea. We feel a sense of reality before a picture, not by the cleverness of its imitation of the surface of outer things, so much as by its subtle suggestion of the invisible elements of the scene; and it is

perhaps because the arts have to make their appeal to inward experience that such a phrase as "art for art's sake" cannot be interpreted in the sense in which it was coined. Carried away by a mood, some painters lose touch with reality altogether; we can only follow them if temperamentally we are of their tribe.

Mr Allan remains a close naturalist and never leaves the actual, and yet his pictures do not just bring us before a scene and leave us there. We do feel in them the source of their inspiration, the character of the weather when they were painted, the grey day, the bright sun sparkling on the sea, the gulls flying—and I was going to write screaming, but this would be quite beyond the province of painting, one would say. Well, is it? That is what one asks oneself. Perhaps we cannot respond to a picture, except to praise its scholastic perfections, unless its message reaches the inmost centres of our consciousness, in which, as we have said, the experiences of all our senses meet. And has not perfection of craft its secret in this? By what other than by an inner measure can we tell good craft from bad? Does colour in a landscape appeal to us unless it has the particular fragrance of truth—the colour of the day on which the scene



"THE INCOMING TIDE" (OIL)

BY ROBERT W. ALLAN, R.W.S.



"ARRIVING HOME" (OIL)

BY ROBERT W. ALLAN, R.W.S.

was painted? For this atmospheric colour-truth is truth to the mood of the moment and the hour.

Hence our delight in such craft as Mr. Allan's has its origin at the source of our delight in nature, for art and nature are so inextricably bound together as sources of pleasurable emotion that we appraise what has been done in art by this constant, almost sub-conscious reference to our love of nature.

Few landscape painters of to-day have kept so close a hold of the purely objective side of their subjects as Mr. Allan, and at the same time painted so subjectively. His pictures are at all times the interpretation, not merely of a scene, but of the particular nature of his regard for that scene at the moment. Mr. Allan appeals to me personally as a sea painter, but he is far from being that only; and to others he may appeal more forcibly by his landscapes. He certainly is alive to impressive inland scenes. The picture *Evening*, which we reproduce (page 95), interprets the hour with feeling. A constant variety of subjects is chosen in this art, for the painter's vision is alert and has not become enslaved to one kind of scene only, nor his heart to only one kind of mood.

This variety of subject and inspiration makes one feel, as do so many other things about this work, the virility of Mr. Allan's artistic nature, its

energy and confidence. His record as a water-colourist is great enough for a painter known only as a water-colourist; it is, as it were, a second reputation which has grown up side by side with his reputation as an oil painter. And in water-colour his position is unique. Vice-President of the old Water-colour Society, it is difficult to think who could hold the post with greater fitness. For he is a pure water-colourist, a lover of the medium of the water as well as the colour which gives the character to this medium. Whilst water-colour painting in England suffered a temporary though not a short eclipse; whilst certain societies exhibited for years works which, though termed water-colours, might as well have been executed in any other medium for all that they expressed the charm of water-colour, Mr. Allan sustained its true tradition, which is to see colour carried over the paper in a vehicle of water, strong or merely stained, as desired, but always pre-eminently expressing the artist's pleasure in controlling this floating, accidental and delicate means of attaining an effect.

During all the dark time of eclipse, Mr. Allan went on painting in water-colours in a way that was derived from its first and natural use. The painter Melville, after he had seen some of Mr. Allan's work, painted as one who had received a



"A GATE OF THE SEA." FROM THE OIL
PAINTING BY ROBERT W. ALLAN, R.W.S.

Robert W. Allan, R.W.S.

revelation, and thereafter himself built up a method of his own remarkable for its strength, its freedom, and its luscious execution. This should be remembered by those who do not know the history of water-colour in the last generation and who have thought that such a method as Mr. Allan's had its inception at the easel of Melville. Mr. Robert Allan's is only one of a hundred ways of painting in water-colour, but it is one of the true and not one of the perverted ways. The painter's delight is in translating nature through this sense of water and colour mixed, and he does not stipple and labour to overcome all that is most characteristic of the effect of tinted water. One always thinks of water-colour as an evasive art, as it was indeed regarded by Whistler, perhaps its greatest master, though others have conducted it to orchestral effects, attained within the limits which a quite natural use of the medium must impose.

Mr. Allan's art in water-colour is robust too, straightforward like his oil paintings, not given to over-much subtlety, aiming at a direct and confident statement of the effect which he has seen. This quality of directness, which at its best would always seem to go with a method equivalently spontaneous, has both in oil and water-colour found very happy expression in the pictures this

painter has made in Japan. For Japan, if we are to believe those European artists who have painted there, and the Japanese artists themselves, stimulates a direct method, an art on the wing, expressing the pleasure in chance effects which the Japanese have and which they always themselves aim at in painting, as they aim at it in the arrangement of their gardens, their flowers, and in their decorations and designs. Far different in character and in feeling as are these Japanese scenes from such subjects as the English fishing boats returning to harbour, and different as the frame of mind must have been in which they were carried out, the painter's hand as it were takes us from one place to the other with him, and we note the modifications the different scenes impose upon an art which is always his own, a fresh, breezy, manly art, that seems at one with the subjects of the fishing ports, and which, in the Japanese work, seems to represent so characteristically an Englishman's visit to Japan.

Perhaps the ordinary English person comes more intimately into touch with the spirit of Japan and its people in this way, through the medium of the art of a compatriot of his own, than through study at original sources. Only experts know what the Japan of the Japanese is, but every-



"OVER THE SUNLIT SEA" (OIL)



"MONTROSE." FROM THE OIL, PAINTING
BY ROBERT W. ALLAN, R.W.S.

one knows what Japan counts for in the European imagination, and it is *that* Japan, the visitor's Japan, that Mr. Allan gives us. The character of the Japanese, before they came under later European influences, was of course to be understood by the study of their own art. The European painter is attracted to scenes out there which represent the old Japan, and one of the most interesting things in modern art has been this interpretation of Eastern life which has once expressed itself with its own form of realism and through its own conventions over again in Western art. It has made that country seem all the more strange, this presenting over again in a realism of our own scenes which we had viewed before in Japanese symbols. A colourist is perhaps the last man in the world who looks for colour, because he finds it everywhere. And yet colour effects strange and new must always stir him, and the modern colourists have gone to Japan in search of this sensation. Mr. Allan's art is matter-of-fact, and to the European, Japan, as he conceives it, still seems a fairy kingdom. What will a matter-of-fact art make of fairyland? It will show how real it is, that there is still this bizarre quarter of the world to give to art which seeks only facts its charming inspiration of fancy.

One characteristic in Mr. Allan's art has not been

touched upon, namely the fulness of his compositions. This is especially to be noticed in such a painting as *Over the Sunlit Sea*. Here the boats and the distant coast line and the people and birds on the shore provide many very different problems, and Mr. Allan's canvas embraces the scene with a simplicity of treatment that shows a great certainty in grasping the essentials of many different forms. The bearing and movement of all the figures are suggested well. This comprehensive outlook would almost persuade us that a painter who can draw at all can draw anything—for here we have the character of all kinds of different things rendered with care. Yet there are many painters, even masters in their own line, who, having mastered coast scenery, would have but a faltering touch in painting the figure, or who, having the power to express human action, miss that intimate knowledge of shipping craft which would make their rendering of fishing boats convincing.

How intimate Mr. Allan's knowledge of shipping craft is, we do not know. Is it some extraordinarily clear perception of the characteristics of various forms that enables his brush to touch almost any subject in a convincing way—or does he know all about ships as well as being a learned figure and animal painter? Some artists are figure painters.



"HOME FROM THE FISHING" (OIL)

BY ROBERT W. ALLAN, R.W.S.



"EVENING." FROM THE OIL PAINTING
BY ROBERT W. ALLAN, R.W.S.



"TATEJAMA, JAPAN" (OIL)

BY ROBERT W. ALLAN, R.W.S.

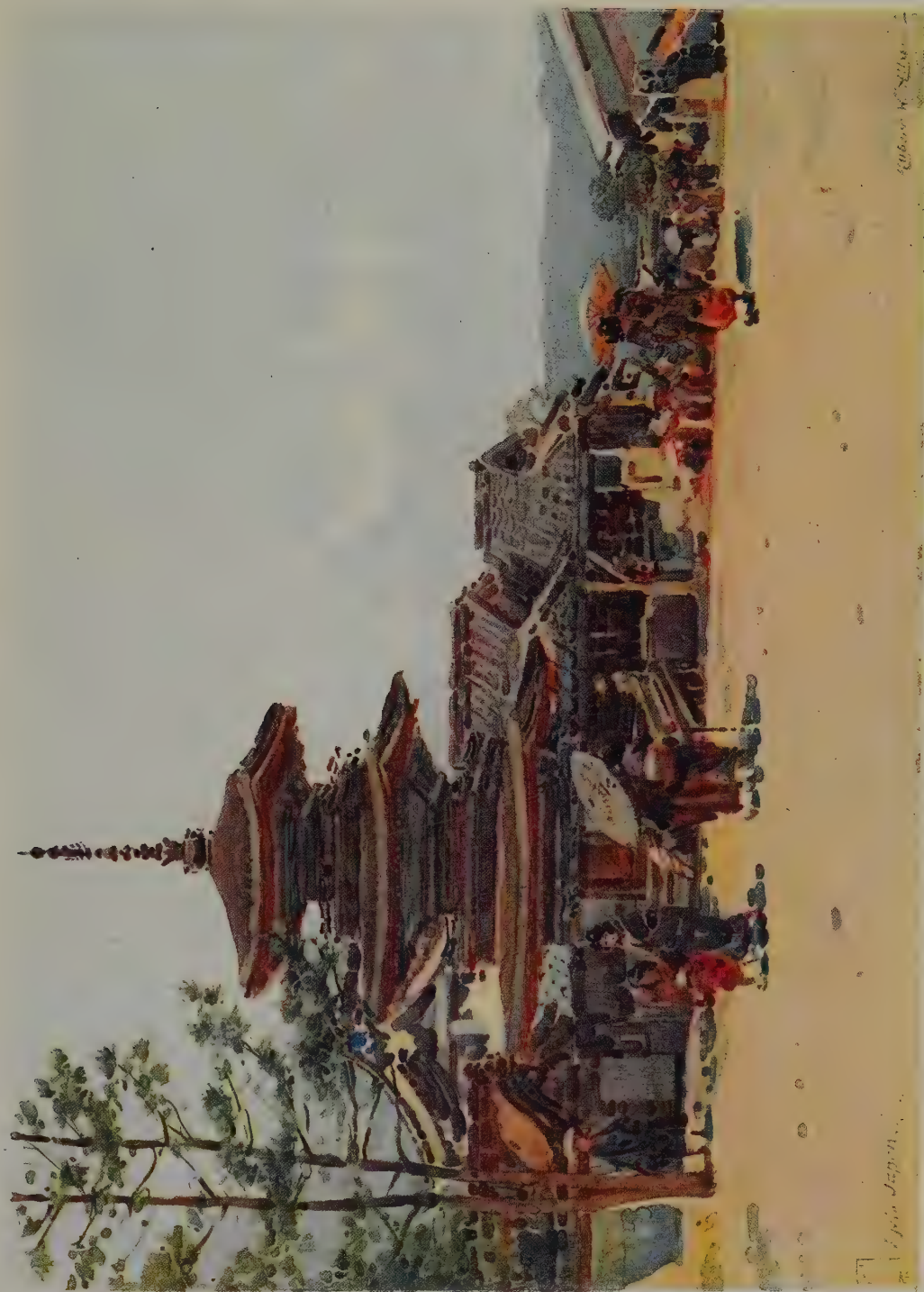
others animal painters or sea painters, as the case may be, but Mr. Allan is that most distinguished of all, simply a painter, one to whom vision and handling go together, who walks about the world not as a specialist but as a gifted man interested in everything and with sufficient power to express everything. If he then seems able to express everything that appeals to him, his limitations will not be found in lack of variety in his intentions. If he has limitations, as every artist has, they will not take the form of constant inability to face certain kinds of subjects, or lack of artistic interest in more than half the things in the world. Has an artist that interest in his subject, apart from the outward spectacle it affords, which some modern æsthetes would deny him? Mr. Allan would, I think, scarcely return so often to seaport subjects if his interests went no deeper. Other scenes untouched by his brush have beauty as distinctly. He has a wide range, but it will be found with him, as we think with every artist, that only those scenes which interest him as a man will stimulate his palette as an artist.

In an appreciation of the success to which a painter has attained, it is necessary perhaps to try to define at what point his work reaches its limitations. There are two kinds of defects in art, and one kind is always the defect of qualities. The very qualities which give the personal character to Mr. Allan's work are only such as might offend those who are not in sympathy with his aims, for these are not of the academic order, which sacrifices truth for highly-wrought surface finish and loses touch with outdoor nature in the studio.

They are qualities which must appeal even with eloquence to all—save perhaps the very few for whom the headlines of the coasts of the British Isles and the sea itself have no pleasant meaning.

It is in his scenes of fishing ports that the most characteristic of all Mr. Allan's painting has been done, and his interpretation of the sea has always been most successful, whether in representing still, glassy days, or when the water is rough and turbulent. His power of giving the sense of distance—that appreciation of the atmosphere veiling the distant ships—is a very noticeable feature of these sea-pieces. He has painted this class of subject perhaps with greater affection than he has painted anything else, and does not fail to infect the spectator with his own pleasure in the moods of the sea and in the hard life of the fishing ports—a life which, by the way, for all its hardness seems conducted so quietly and almost with leisure by the fisherman. All the little incidents of the port fascinate his brush, and perhaps they have never been rendered with greater fidelity to the scene or with more charm.

There is to be noticed through all his work a restraint which adds so much to its dignity. The skies are quiet, never are large clouds piled up over the sails of the ships in those grandiose attempts at decorative composition that are now so common. Here there is reverence, a brush waiting upon nature, and always charged with an extraordinary sincerity. Given some perfection of craft and vision, what is needed to ensure true art but sincerity of feeling? There is much perfection of craft in Mr. Allan's work, as we know, and an



"YASAKA PAGODA, KYOTO, JAPAN," FROM
THE WATER-COLOUR BY ROBERT W. ALLAN, R.W.S.



"SAILING INTO PORT." FROM THE OIL
PAINTING BY ROBERT W. ALLAN, R.W.S.

New Sculpture by Alfred Drury, A.R.A.



"SEAWARD BOUND" (OIL)

(The property of the Liverpool Corporation)

BY ROBERT W. ALLAN, R.W.S.

unusual alertness of vision. It is the vision which accounts for successful colour, it is the vision that accounts for everything in the canvas; but how many painters fight against the restraining influence of things seen just as they are, and push their art ever further and further towards mere effectiveness of handling, effectiveness in its cheaper sense, the sense in which it is theatrical, the arrangement and invention of one who in his canvas has lost touch with the element of truth from which he started, who has gone beyond the close knowledge of nature without which all invention of colour and composition is but an unreal display!

I was greatly impressed by a picture of Mr. Allan's early days which I lately saw—*The Funeral of Carlyle*. This impressive canvas should surely find its way to the national collection. Something of the solitariness of Carlyle's spirit is conveyed in this picture of the humble procession, and the painter who painted it showed how well he could experience the atmosphere of solemnity and sorrow pervading the scene. Other atmospheres he has entered with the same susceptibility in his art. Is it not the same sense in him which has enabled him to convey the emotional element in the return to port of some lonely fishing boats leaving behind them long stretches of grey sea? T. M. W.

SOME NEW SCULPTURE BY ALFRED DRURY, A.R.A.

THE improvement which has become evident during recent years in the quality of architectural sculpture can certainly be counted as due in some measure to an advance in the public taste. People are not so easily satisfied as they were not much more than a quarter of a century ago with the common-places of the stonemason, with mere journeyman work neither decoratively interesting nor architecturally significant; they want something now which has an appreciable degree of artistic importance to justify its existence. It is recognised that the ornamental features of a building of any pretensions must be made the subject of special study, and must be dealt with seriously by an artist who is capable of treating them with judicious originality and correct understanding of the purpose which these adornments have to fulfil. There is growing up a healthy tendency to ridicule ornament that is bad in itself or misplaced on the building to which it is supposed to give the finishing touches; and this tendency is to be welcomed, because it helps on the development of a sound style in decorative sculpture and encourages the more efficient artists to make the most of the oppor-



MAIN ENTRANCE, VICTORIA AND
ALBERT MUSEUM, WITH SCULPTURE
BY ALFRED DRURY, A.R.A.

New Sculpture by Alfred Drury, A.R.A.



STATUE OF THE PRINCE CONSORT TO BE
PLACED OVER MAIN ENTRANCE TO VICTORIA
AND ALBERT MUSEUM

BY ALFRED DRURY, A.R.A.

tunities that come to them in this branch of their practice.

Of course much credit for this advance in the public taste must be given to the architects who at the outset sought the co-operation of able sculptors in carrying out those details which needed to be handled by specialists in decoration, but as much credit is also due to the sculptors who have realised the great possibilities of architectural work and have adapted themselves readily to the conditions under which it could be most satisfactorily practised. Architects and sculptors together have proved that fine sculpture can be made an essential part of the design of a building, adding to its attractiveness and amplifying its artistic meaning, and that the better this sculpture is in itself

the more efficiently will it satisfy the particular demand that is made upon it. Therefore the people who have any understanding at all of the essentials of architectural achievement have come to expect a higher type of effort than was usual a generation or so ago, and to insist upon the maintenance of a standard of accomplishment which is clearly worth upholding. They have learned how things can be and should be done, and now they are rightly discontented if anything less than they consider themselves entitled to ask for is offered them.

As such a feeling has to be reckoned with it is natural enough that present-day architects should seek the assistance of sculptors of repute whose work they know will be beyond reproach ; and it



FIGURES OF ST. GEORGE AND ST. MICHAEL OVER MAIN
ENTRANCE TO VICTORIA AND ALBERT MUSEUM
BY ALFRED DRURY, A.R.A.

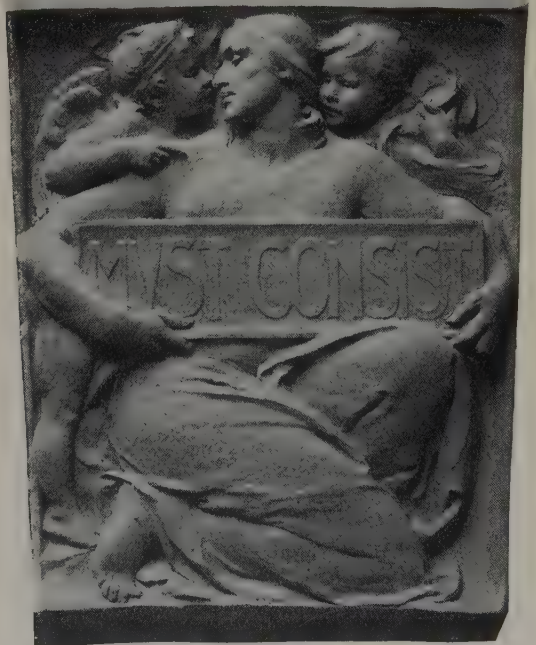
New Sculpture by Alfred Drury, A.R.A.



SCULPTURED PANELS OVER MAIN ENTRANCE TO VICTORIA AND ALBERT MUSEUM BY ALFRED DRURY, A.R.A.

was only to be expected that in such a building as the new Victoria and Albert Museum the best men available should have been called upon to execute those ornamental details which count for so

much in the æsthetic interest of the design. A great deal of sculpture has been introduced in the exterior of the Museum, and this, as a whole, is excellently representative of what is most hopeful in the art



SCULPTURED PANELS OVER MAIN ENTRANCE TO VICTORIA AND ALBERT MUSEUM BY ALFRED DRURY, A.R.A.

New Sculpture by Alfred Drury, A.R.A.

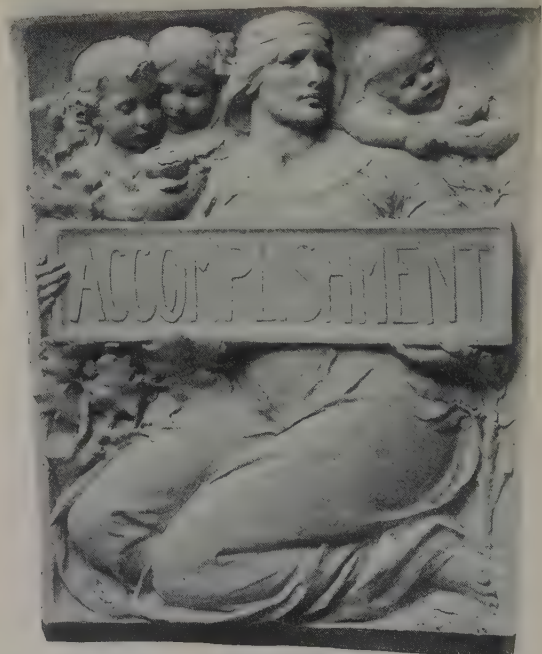


SCULPTURED PANEL OVER MAIN ENTRANCE TO VICTORIA AND ALBERT MUSEUM BY ALFRED DRURY, A.R.A.

One of the chief of these artists is Mr. Alfred Drury, to whom has been entrusted the series of panels which are arranged in the arch over the main entrance to the Museum, in the Cromwell Road front. These panels, with the statue of Queen Victoria, supported by figures of St. Michael and St. George, which crowns the arch, and the two flanking symbolical figures, make up Mr. Drury's contribution to the ornamentation of the building, and they are specially deserving of attention as examples of architectural sculpture at its best. Mr. Drury by temperament and experience is exceptionally qualified for carrying out work which requires to be

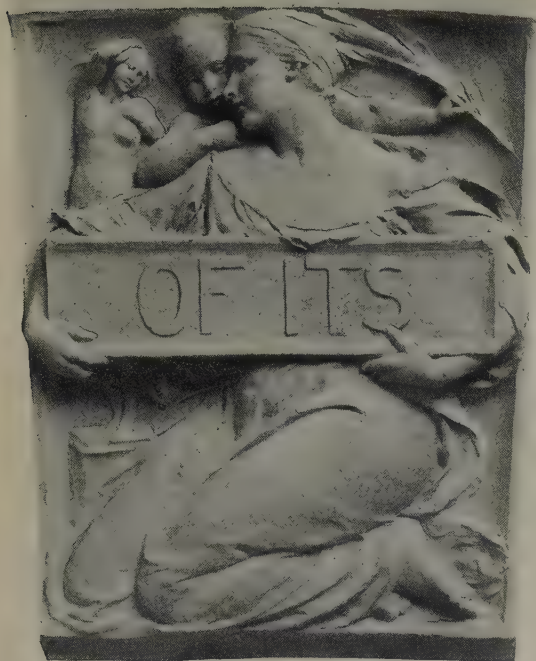
of our times, and shows convincingly what a number of men we have amongst us now who are well able to undertake serious artistic responsibilities.

treated with monumental dignity, but at the same time with graceful simplicity. He knows thoroughly the value of rhythmical line and generous largeness



SCULPTURED PANELS OVER MAIN ENTRANCE TO VICTORIA AND ALBERT MUSEUM BY ALFRED DRURY, A.R.A.

New Sculpture by Alfred Drury, A.R.A.



SCULPTURED PANELS OVER MAIN ENTRANCE TO VICTORIA AND ALBERT MUSEUM BY ALFRED DRURY, A.R.A.

of form and the importance of avoiding that rigidity of composition and excessive formality of arrangement which can be reckoned among the chief faults of the sculpture which was a few years back commonly associated with architecture; and he has an infallible instinct for choosing the right middle course between too severe reticence and over-emphatic assertion. Restraint there is, undoubtedly, in everything he does, but it is the restraint of an artist who knows exactly how to keep his work in right relation to its surroundings without stripping it of its individuality.

In these panels he had to deal with a problem of some complexity. Their object is to be not only decorative but in some sort didactic as well—to set forth with due insistence a saying of Sir Joshua Reynolds which has been appropriately chosen as the motto to be inscribed over the doors of the museum—and in treating them he was necessarily obliged to make the words of this motto definitely prominent in the design. He had, too, to keep a strict congruity between the successive panels, but at the same time to avoid monotonous repetition of forms; and always he had to remember the architectural aim of his reliefs and to resist every temptation to make them pictorially effective. That he has overcome these difficulties, and that in overcoming them he has shown himself to be possessed of notable discre-

tion and sound taste, cannot be questioned; but he can also be said to have found in this commission an opportunity for the display of artistic intelligence of the highest order. The occasion was one which might well inspire an artist to make a special effort—he was required to put himself permanently in evidence at the very entrance to a national institution in which the best examples of the art of the world are gathered together—but all men do not possess the power to rise to a great occasion. That Mr. Drury, having his opportunity, has turned it to such admirable account, and has justified so decisively his reputation as a sculptor of brilliant ability, is clear proof of his temperamental qualifications for the exacting profession in which he has made such marked success. He is a thinker as well as a worker, a man who can respond to the inspiration of the right moment, and who can by the manner of his response impress others with the strength of his conviction.

Mr. W. Goscombe John, A.R.A., sculptor, and Mr. John Belcher, A.R.A., architect, were last month elected full members of the Royal Academy, in succession to Mr. Alfred Gilbert, resigned, and Mr. R. W. Macbeth, retired. On the same occasion Mr. Bertram Mackennal, sculptor, was elected Associate, and M. J. P. Laurens, the distinguished French painter, was made Honorary R.A.



MOSAIC KEREDOS IN THE ESSEX CHURCH, NOTTING HILL

(See page 109)

BY HENRY HOLIDAY

THE DECORATIVE WORK OF MR. HENRY HOLIDAY.

THE prominent position which Mr. Henry Holiday holds among the artists in this country who devote themselves particularly to decorative practice has been gained by the long and strenuous pursuit of more than ordinarily high artistic ideals. He has aimed always at a pure style of design, at a kind of classic severity in which every hint of meretricious prettiness or trivial elegance is scrupulously avoided. The art in which he believes is unemotional in the sense that it does not depend for its meaning upon theatrical sentiment or for its success upon an appeal to any of the baser instincts; but it is by no means lacking in the power to excite æsthetic emotions or to satisfy a demand for beauty of the nobler type. It is earnest, studied, and correct, logical enough both in what it presents and in what it disregards, directed by a clearly defined purpose, and controlled consistently by a personal conviction.

That Mr. Holiday is pre-eminently a classicist, and sincerely a follower of the Greek convention, becomes immediately evident when the general character of his work is examined. Whatever the direction in which he chances at the moment to be engaged the underlying idea in his production

is always to realise the antique perfection of form and the Greek exquisiteness of line. The Gothic angularity and the Italian suavity seem to leave him untouched: the one is too rugged and abrupt to please his taste, the other too demonstrative and, perhaps, too sensuous to fit in with his idea of artistic expression. But the largeness, the dignity, and above all the purity of the antique achievement give him the exact measure of inspiration that he desires and excite completely all his sympathies.

Yet it is not a dry and archæological style that he has evolved from his study of Greek art: he interprets it through the medium of his own personality. It is in his sculpture that he shows himself most closely a follower of the tradition he prefers; the work he has done in this branch of practice is entirely classic in intention and feeling. But in his pictures and designs he allows himself greater latitude, and though he does not depart from the Greek spirit, he does not adhere so absolutely to the letter of the classic convention; and wisely he does not limit his own freedom of action by ignoring the possible developments of that phase of ancient art to which he turns for guidance. For the subjects of many of his pictures he has laid the classic myths under contribution, but even in those like *The Meeting of Dante and Beatrice*—now in the Liverpool Corporation Gallery—



"THE LAST SUPPER," PANEL FORMING PART OF EAST WALL DECORATION
IN THE CHURCH OF ST. CHAD, KIRKBY, BY HENRY HOLIDAY.



THE ESSEX CHURCH, NOTTING HILL: VIEW
OF EAST END DECORATION. DESIGNED
AND GIVEN BY RONALD JONES. REREDOS
AND WINDOWS BY HENRY HOLIDAY

Mr. Henry Holiday's Decorative Work

which deal with incidents in later times, he does not, in his observation of the character of the period he is illustrating, forget that he is a classicist by conviction. The scholarly simplicity of his paintings and their dignified repose of manner are evidently founded upon his belief in the infallibility of the Greek masters.

In his designs for stained glass and mural decorations the same largeness of quality that distinguishes his pictures can be very clearly perceived. The sketch for *The Last Supper*, for instance, with its severely sculptural character and balanced formality, is conceived in an essentially classic spirit; and the church windows, of which he has executed a vast number during his long career as a designer, show definitely how much more he is concerned with breadth of effect, and with careful adjustment of part to part, than with the elaboration of insignificant details which are not vitally important in the design. Always he keeps in view the main facts by which his artistic intention can best be explained, and always he seeks to set forth this intention clearly, simply, and in a sense impersonally, trusting for the success of his work to the completeness of his main statement, not to his ingenuity in filling up a hastily imagined scheme of decoration with pleasing but irrelevant accessories.

Mr. Holiday's first experiences as a designer were gained nearly fifty years ago. He was born in 1839, and after some lessons in drawing from William Cave Thomas went to work at Leigh's art school in Newman Street, where so many well-known artists have commenced the practice of their craft. At the end of 1854 he entered the schools of the Royal Academy, where he made such effective use of his opportunities that he was able four years later to contribute to the Academy exhibition his first picture, a landscape, which was not only hung on the line,

but sold immediately to a well-known collector. From that time onwards for some years he was a regular exhibitor of important pictures, and even after he had decided to devote himself chiefly to decorative work he continued to produce at fairly frequent intervals pictures in oil and water-colour and to make occasional digressions into sculpture.

It was at the suggestion of Messrs. Powell & Sons, of the Whitefriars Glass Works, that he turned his attention to stained-glass design. They needed an artist to replace Burne-Jones, who had in the early 'sixties transferred his services to the firm which had just been founded by his friend, William Morris, and Mr. Holiday, they thought, was just the man for whom they were seeking. Their confidence in his ability was amply justified by results; the first designs he prepared for them were much approved of and showed so definitely the extent of his capacities that he became at once one of their most trusted artists. During his direct connection with Messrs. Powell, which lasted for many years, he executed a great number of important commissions, but he has done, besides, much work independently which is certainly of not less importance, and a



EAST WINDOW, SUMMERFIELDS SCHOOL, OXFORD. DESIGNED BY HENRY HOLIDAY. GLASS PAINTED BY W. GLASBY

Mr. Henry Holiday's Decorative Work



CHANCEL WINDOW IN BRECHIN CATHEDRAL, N. WALES

DESIGNED BY HENRY HOLIDAY

considerable amount of this work has been carried out in the stained-glass studios which he established for himself in 1890.

At the present time windows from his designs are to be found all over the world, and a complete list of his achievements in this one branch only of his practice would be quite astonishing as a record of his activity. The popularity of his work is entirely intelligible, because he has cultivated his instinctive sense of decorative propriety with unusual care and has given to the subject of stained-glass designing and stained-glass making a great deal of close and careful study. What are the particular characteristics of his style as a designer can be plainly seen in the examples which are reproduced here—these illustrations are instructive in their revelation of his methods.

One thing that is especially notable is the ingenuity with which he arranges the lines of the leading. The leads, as he treats them, become actual parts of his pattern and fill in the plainer spaces in his design with a tracery of carefully ordered lines; they are used—as can be seen in the *East Window at Summerfields School*—in the place of the architectural details commonly

painted on the glass, and they give sufficient variety to the surroundings of the figures without overloading the design with unnecessary ornament. Another thing that can be commended is his avoidance of pictorial effects; he does not suggest by light and shade contrasts that the figures are in relief, or that they are affected by varieties of atmospheric tone. He draws rightly the distinction between a picture and a decoration, and does not fall into the mistake by which so many other glass designers have been misled of attempting arrangements which, though they are legitimate enough on a painted canvas, are out of place in a window, which must, of course, be treated as a flat surface.

Characteristically, too, he uses habitually small pieces of glass in preference to those of large size which are too often employed by the designers of the pictorial window, and in this way he not only escapes the necessity for much actual painting on the glass itself but secures also that jewel-like effect of varied colour which is so satisfying in the well-designed piece of stained-glass work. The illustrations of the windows in Brechin Cathedral and the Essex Church are well worth studying as instances of this

Mr. Henry Holiday's Decorative Work

manner of handling; they show quite his best application of his technical conviction and his logical expression of the belief that brilliancy rather than obscurity should be the quality most to be aimed at in window designing. In these, and in fact all the examples which could be produced of his work in this direction, the consistency with which he follows theories of practice based upon prolonged investigation and experience can be heartily commended, and none the less because these theories are not abstractions without any solid commonsense behind them, but the actual outcome of carefully tested knowledge.

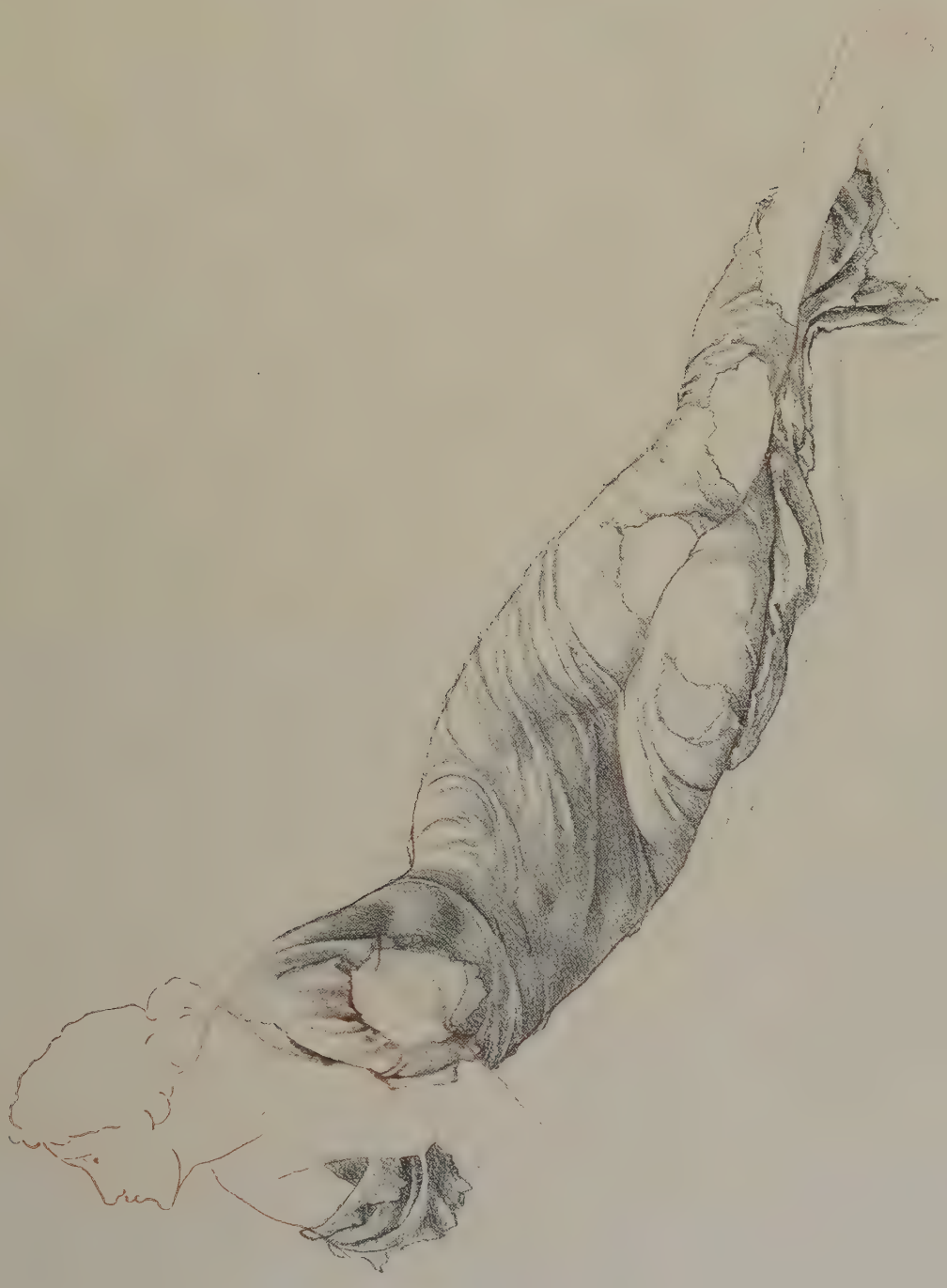
Stained-glass designing is, however, only one of Mr. Holiday's decorative activities. He is a prolific worker in many other forms of artistic accomplishment which can be applied to the purposes of decoration, and he has done much that is admirable in enamels, mosaic, and in a technical process known as "*Opus Sectile*"—to quote some of the methods of expression he has employed. One of his most interesting inventions—a device by which he was enabled to apply enamels to mural decorations on a large scale and in relief—was fully described in *THE STUDIO* four years ago, and the way in which he overcame the mechanical difficulties of the process was clearly explained. He has used this invention extensively, in church decoration especially, and there can be now no doubt of its value as a means of securing artistic effects. It offers special opportunities both to the modeller and the worker in colour, and it gives the artist who chooses it as his medium full scope for the exercise of his highest skill; and he has the comforting assurance that the permanence of the materials at his disposal takes away all cause for anxiety lest his work should suffer from any of those vicissitudes to which most forms of wall decoration are inevitably exposed.

In "*opus sectile*," to which also Mr. Holiday has devoted much attention, there is a mixture of the methods of working which are customary in stained-glass making and in the use of mosaic, though the processes of the art are such that it can be more aptly described as opaque stained glass than as a variation on mosaic. It is in its general principles

based upon the inlaying in coloured marbles which was practised by the Romans; but the material now used is not marble but opaque coloured glass, which can be cut into the required shapes and pieced together to form the design, just as is done with the transparent glass in a window. The lines which define smaller details, like the features of a face or the folds of a drapery, are painted on the surface of the glass and burnt in, exactly as they are in a window; but the pieces of glass, after being fired in a glass-painter's oven, are not fixed together with leads but with cement, by which they are attached to the wall. What light and shade



TRANSEPT WINDOW IN THE ESSEX CHURCH, NOTTING HILL
DESIGNED BY HENRY HOLIDAY



STUDY IN DRAPERY
BY HENRY HOLIDAY.

Mr. Henry Holiday's Decorative Work

effect there may be in the design is obtained by painting, not, as in mosaic, by the use of tesserae of various tones of colour to suggest shading.

"Opus sectile," in fact, resembles mosaic only in being a form of decoration for wall surfaces, which is carried out by fastening pieces of vitreous material to the wall with cement; in all other respects it is treated like stained glass. As, however, the question of the degree to which the glass may be obscured by colour—an important one in window designing—does not arise in this opaque work, the artist has in some directions greater freedom of action, though, of course, he cannot

arrive at anything like the same sumptuousness of colour which transparent glass will give him. The advantage which this process has over mosaic is that it admits of higher finish and more realism of effect, consequently it can be turned to good account for decorations which have to be viewed fairly closely; mosaic is only satisfactory at a distance sufficiently great to cause the abruptness of the transitions from one set of tesserae to another to become hardly perceptible.

As Mr. Holiday has ample practical experience of the possibilities of both these modes of working, he is able to speak with authority concerning the manner in which they should be treated, separately or in combination—for he has used a mixture of mosaic and "opus sectile" on many occasions with complete success. He advocates strongly the advantages of the latter process over the former for decorations on a small scale, though he admits that it cannot be made to rival mosaic in splendour of effect. But mosaic, he holds, is best applied in large masses, and at a considerable distance from the eye; and necessarily, from the slow and elaborate way in which it must be worked, it is far more costly than "opus sectile." These practical considerations cannot be overlooked by the decorative artist, whose commissions are often contingent upon the possibility of producing striking results by a comparatively small outlay, so that an invention which reduces cost without diminishing artistic opportunity well deserves attention.

Indeed, it can fairly be said of Mr. Holiday that he is as ready now as at any time in his career to test devices which promise results worthy of respect. A strenuous worker he has always been, but his strenuousness has not been misdirected by fanatical preferences for that to which he has been long accustomed. He has no prejudices against new ideas simply because they are new, and he shirks no labour which will give him some additions to that stock of knowledge which he has been gathering together throughout his life. Just as he prepares for the carrying out of his large designs by making an immense number of minute and scholarly studies, so he fits himself to practise a new artistic method by investigating closely all its peculiar characteristics, and by finding out for himself what are its merits and defects. He is consistent enough in this, for to a man with his advanced æsthetic ideals, imperfect understanding of any of the processes of his art would seem a sort of reflection upon his sincerity—it would imply that he took but a careless view of his responsibilities, and such an implication he would be the first to resent.



STUDY OF DRAPERY

BY HENRY HOLIDAY



THE GODDESS WANG-MU WITH MONKEY MING DYNASTY

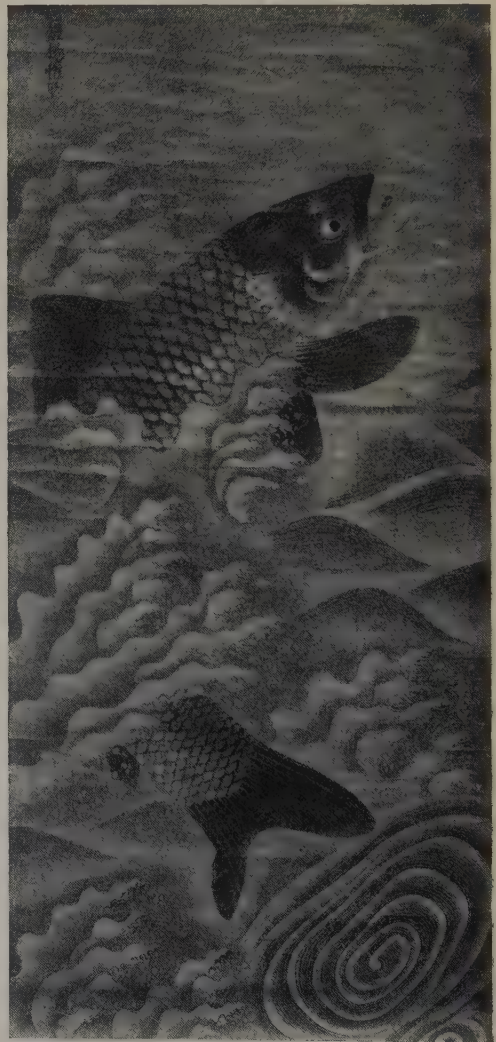
CHINESE PICTURES IN BERLIN.

THE accompanying illustrations have been selected from an exhibition of Chinese paintings recently organised by the Berlin Royal Academy of Arts. This exhibition proved an artistic event of the first order. There was hardly a connoisseur among the visitors, and nothing but scepticism seemed to greet these far-travelled foreigners; yet their qualities soon won for them a complete victory. Never, indeed, has there been in Europe an occasion to study Chinese painters so thoroughly. Here, in a collection of 230 pictures, was a comprehensive view of Chinese art from the eighth to the eighteenth century, from the Tang to the Tsching dynasty.

The more people studied the stronger grew the regret towards the close of the show that no citizenship had been granted to such aliens. Germans are well trained in admiration for Japanese art, and here they could look into its

foundations. They could recognise the sources of its decorative cleverness, spiritual *aperçu* and refinement of taste and feeling, but they discovered far richer stores in realistic faithfulness and sensitive charm. An astonishing accord of the Asiatic and the European soul became perceptible. The exotic character vanished, the mysteries of cult and custom did not perplex, one felt attracted by the truly human element, that fraternising feature of all genuine art.

The paintings exhibited were all water-colours, mostly painted on silk, but some on paper made of vegetable fibre. Much of their splendid colouring had faded away, some had been damaged by damp and time, and others looked rather indifferent. For all that they called up lively reminiscences of days spent in studying in Continental galleries.



CARP

MING DYNASTY

Chinese Pictures



"PRIEST TAMO GOES HUNTING IN MONGOLIA: EVENING APPROACHES AND SNOW BEGINS TO FALL" BY TANG-YIN (1522-1567)

This female face recalled the tender spirit of the old Cologne Madonnas, these trailing gowns and fluttering ribbons and the bizarre grace of gesture revealed the Botticellis and Crivellis of old China; there were delicacies that smacked of Eyck and Gozzoli, and there was the massiveness of Rubens and Jordaens. In method also variations became visible, although the general aspect attested the prevalence of the draughtsman, the calligraphist. Some of the sketches were handled with impressionistic boldness, while some paintings, on the other hand, were executed with pointillistic finesse. Strange, indeed, to our feeling appeared the

Chinese Olympus with its demigods, its fauns and bacchantes. Chinese artists did not mind representing their revels and debaucheries, but in this collection there was no trace of nudity. Ever present seemed a feature of delicacy and chasteness. It was paramount in the exquisiteness of the drawing, in the blue chosen by the artists, where only burning red would have satisfied our demands. Charming pictures of home life, in which the woman, or rather the lady, plays a superior part, scenes from the public life of the people, with less of the Hogarth and more of the Chodowiecki note, portraits, landscapes, animals,



"LADY AT THE BLOSSOMING PLUM-TREE ON A SPRING EVENING: THE MOON IS RISING." BY YÜN-CHEN (ABOUT 1620)

Chinese Pictures



PORTRAIT OF A FAMOUS CHINESE BEAUTY
BY CHEN-CHAO-SHOU (ABOUT 1500)

flowers, formed the register of *motifs*. One of the portraits carries with it a romantic bit of history. It is that of a beauty (above) who is frequently mentioned in Chinese literature. Her portrait was one of the 300 submitted in accordance with custom to the Emperor in order that he might select a wife, but the story goes that the painter not receiving a bribe failed to do justice to her charms, and the Emperor instead of making her his consort gave her to a Mongolian prince. When the Son of Heaven first saw her soon after her marriage he wept bitterly.

The main enjoyment often centred in the finish, in the treatment of costume, of plumage, of the skin of the animal, of the veining of the petal, the finish of the Düreresque draughtsman. From the standpoint of our European art-training one could not fail to recognise that scientific form was not strictly observed by these Chinese artists, that defects of anatomy, occasionally also of psychology, were perceptible. We missed the intelligence of observation in perspective, in the gradation of tones, in the art of sacrificing details

to unity of object, and yet we went home completely captivated. The depth of feeling, the subtlety of vibrating colours, the eloquence of expression, and the picturesqueness and grace of composition—all these characteristics betokened high art.

The oldest and highest epoch of Chinese painting was that of the Sung dynasty, when artists attained their perfection in landscape; and a few of such precious and venerable works figured in the exhibition. During the three centuries of the Ming dynasty artists gradually



"SEWING WOMAN" SIGNED CHANG-WEI
(BEGINNING OF TCHING EPOCH)

Chinese Pictures



"TWO MEN PLAYING"

BY TANG-YIN

weakened in their cravings for classical perfection. Then men loved principally to paint with utmost conscientiousness the amenities of social life and all sorts of realistic objects. High aspirations had not quite died out, they were frequently lingering and speak to us from one or the other picture with pathos and tenderness. "Our painting," said a Japanese writer of the 18th century, "is the flower, that of China is the fruit in its maturity." But in the course of time this beautiful fruit has more and more undergone decay. It was delightful to find an opportunity of seeing it in all its seductive freshness. Connoisseurs have supposed some of the paintings in the collection to be only copies, but even this would not diminish their value, as perfect copies are ranked in China as highly as originals.

It was from purely patriotic motives that Mrs. Olga Julia Wegener, the wife of the well-known traveller, Dr. Georg Wegener, brought these treasures first to Berlin. She had carefully collected them in China after serious study of Chinese art and with the assistance of competent critics, and I understand that it is her intention to exhibit them presently in London. It was a real satisfaction to her that the Royal Academy of Arts in Berlin acknowledged the importance of her possessions by arranging for them an exhibition within its own distinguished galleries.

JARNO JESSEN.



"NEW YEAR'S MORNING IN A MANTCHU FAMILY:
ITINERANT MIRROR-POLISHER IS POLISHING MIRROR"
SIGNED HSÜ-TIENG-K'UN (ABOUT 1650)



"LOVERS" BEGINNING OF CHING DYNASTY
(See previous article)

ARCHITECTURAL GARDEN-
ING.—IV. WITH ILLUSTRATIONS
AFTER DESIGNS BY
C. E. MALLOWS, F.R.I.B.A.,
AND F. L. GRIGGS.

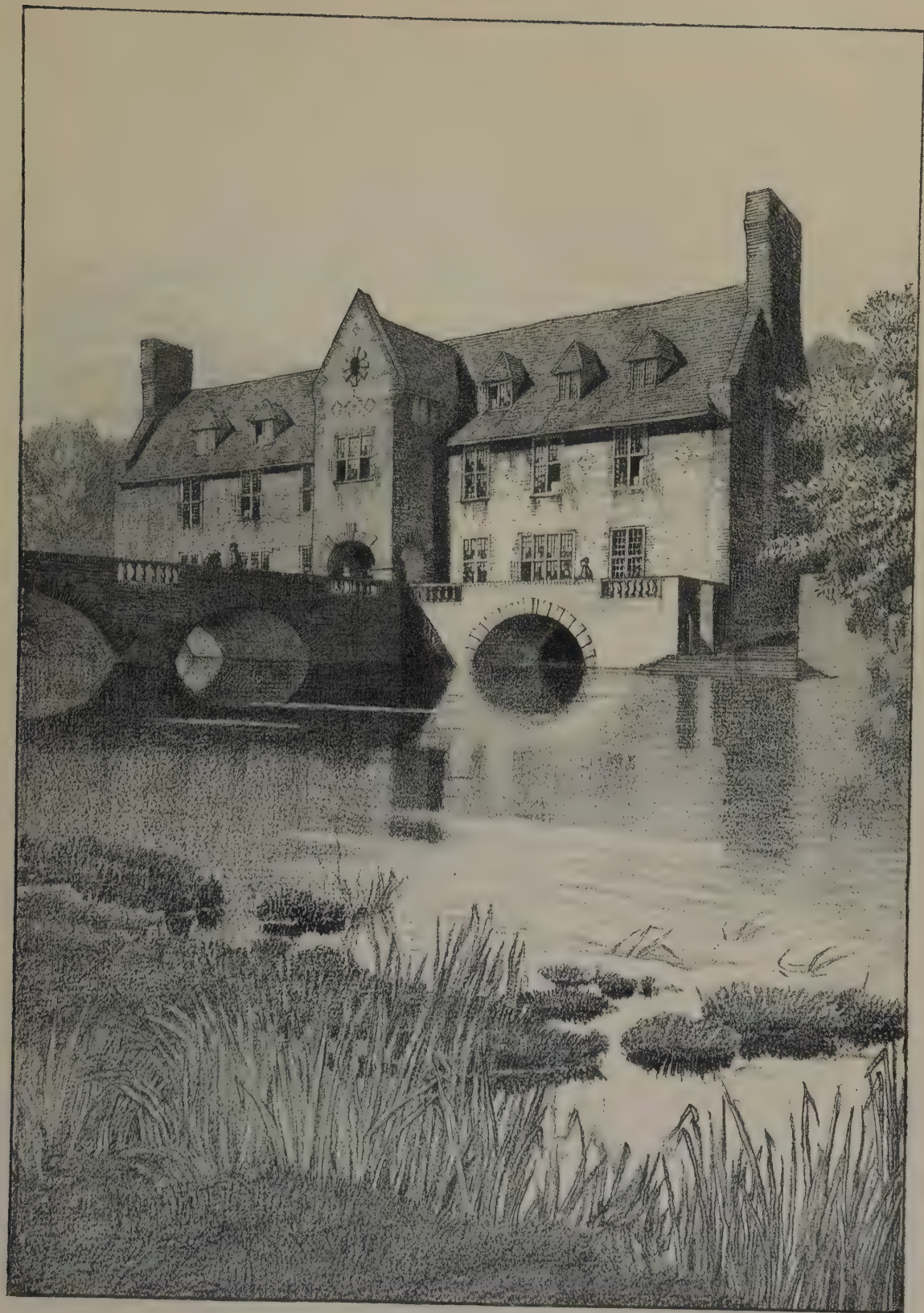
THE unity in design of the house and garden as a matter of plan has been touched upon in the notes accompanying the preceding illustrations, but very little, if any, reference has been made to the equally important question of detail. There should be evident in the design as a whole the same coherent intention in detail as in plan. A scheme which may be quite admirable in itself and satisfactory in its treatment of both house and garden in general idea may be seriously marred, if not altogether spoilt, by want of thought not only in the design but in the arrangement, in the scale, and in the character of the detail. The same watchful care of the work is required from the designer in this

particular as in any other; it is, perhaps, as severe a test of his powers of design, of his sense of proportion, of form and keenness of judgment and delicate taste as could well be required of him. The utmost care and patience are necessary at this stage of the problem, for it is of the greatest importance that the details of the garden architecture should be in absolute sympathy and agreement with those of the house itself and have that same kind of intimate connection which is to be found in a thoughtfully designed interior of a house and all its decoration, even down to the details of the furnishing.

To accomplish this end in garden design is no easy matter, and can only be successful after much patient experiment and comparison through the medium of either perspective drawings for the general scheme and models wherever it is possible on the actual site. The latter will be found most valuable in the arrangement or placing of the main decorative features, such as lead figures, sundials, balustrades, etc., the scale and proportion of which should always be judged on the site and never left



A GARDEN ENTRANCE DESIGNED AND DRAWN BY C. E.
MALLOWS, F.R.I.B.A.



HOUSE WITH A BRIDGE APPROACH. DESIGNED BY C. E. MALLOWS, F.R.I.B.A., AND F. L. GRIGGS. DRAWN BY F. L. GRIGGS

Architectural Gardening.—IV.

to be settled by designs on paper, however carefully they may be worked out. The difference between the look of a design in elevation and in perspective, great and misleading as it is always, is not less than between the look of a carefully drawn perspective and the actual effect of the completed work in the round. It is a trite and obvious thing to say that all designs should be made in perspective. That, of course, goes without saying. It is equally necessary to insist on rough outline models for all the essential decorative details of a garden design. Much unnecessary expense and many unpleasant surprises may be avoided by these simple means, and no better method of arranging and placing the desired points of interest in a scheme can be found. To illustrate the advantage of models it is only necessary to take the very ordinary idea of a stone pier terminated by either a vase or lead figure. It is obvious that the right relation of this ornament to the base or pedestal cannot be so satisfactorily determined by a scale design on paper as by a model placed on the pier itself, because it is then seen in the "round." In the case of *figures* surmounting a pedestal this is most important, for unless the proportions of these are very carefully judged, either the figures or the pedestal, which by themselves may be quite beautiful, may be made to look ridiculous.

In the larger masses and general outline both of form and colour the perspective drawing is most valuable in the first stages of the design, and even in the final stages; but it is always necessary to supplement and correct and compare this with experiments on the site.

In the initial ideas for any scheme, perspective drawing is essential; geometrical drawings in plan, section, or elevation should never be relied upon as guides in questions of scale or proportion, but only as means to an end in the execution of the work.

In a former article reference was made to the infinite variety and interest in design it is possible to obtain in bringing a water treat-

ment into a scheme of house and garden. It is a matter of surprise that so little advantage, comparatively speaking, is taken of such a delightful medium for obtaining attractive and picturesque results. It is only necessary to think of an example like Ightham Moat, in Kent, Maxstoke, in Warwickshire, or Broughton Castle, in Oxfordshire, to feel how much modern garden design may be improved by the inclusion of so simple a medium for effect. Of course in the old days and in the instances just given, the water way was planned for quite a different purpose, a purpose which does not exist to-day. But that is no reason why the suggestion it conveys for a beautiful feature in modern gardens should not be adopted. The objections usually raised in connection with water around or near a house can be easily disposed



GARDEN HOUSE WITH DOVECOTE

DESIGNED BY C. E. MALLOWS, F.R.I.B.A.
AND DRAWN BY F. L. GRIGGS



A GREEN FORECOURT. DESIGNED
AND DRAWN BY F. L. GRIGGS

Architectural Gardening.—IV.

of by a little careful thought in arranging it in the plan.

Perhaps the most surprising thing in this connection is the usual omission to include water as a prominent feature even in the design of a riverside house and garden. The suggestions the river itself gives are many and delightful, especially if it includes near the site one of those many pleasant ways called "backwaters" in which our English rivers abound. To bring a portion of this into a design, or to construct smaller channels leading from the backwater to the new garden, and then to terminate, perhaps, in a boat-house, which may form a prominent portion of the garden decoration, seems an obvious thing to do, and yet it is difficult to remember an instance of this on any of our well-known riversides.

A suggestion for something of this nature is intended in the design for *A House with a Bridge approach* (page 121). This has been imagined near a main stream, the bridge terrace and boathouse entrance are made integral parts of the design; in this way a picturesque result is obtained, which grows naturally out of common-sense requirements, and is not, therefore, an affectation.

In *A Riverside House with a Terrace* (page 126) a house is imagined as built on the banks of a small stream linking itself with a larger one—the use of the smaller streams being to convey small pleasure craft (the house suggested is of considerable size) to and from the main stream, and to feed ponds and water gardens. In this scheme the boat-house, although not shown in the drawing, forms a prominent feature in the design, and is, in plan, connected directly with the main river on one side and the smaller stream on the other.

The *Garden-house with Dovecote*, on page 122, is designed for two levels, and is part of the general scheme for the house just described for the riverside. A plan of the entire scheme, showing the connection of this portion with the rest of the garden, will be given later.

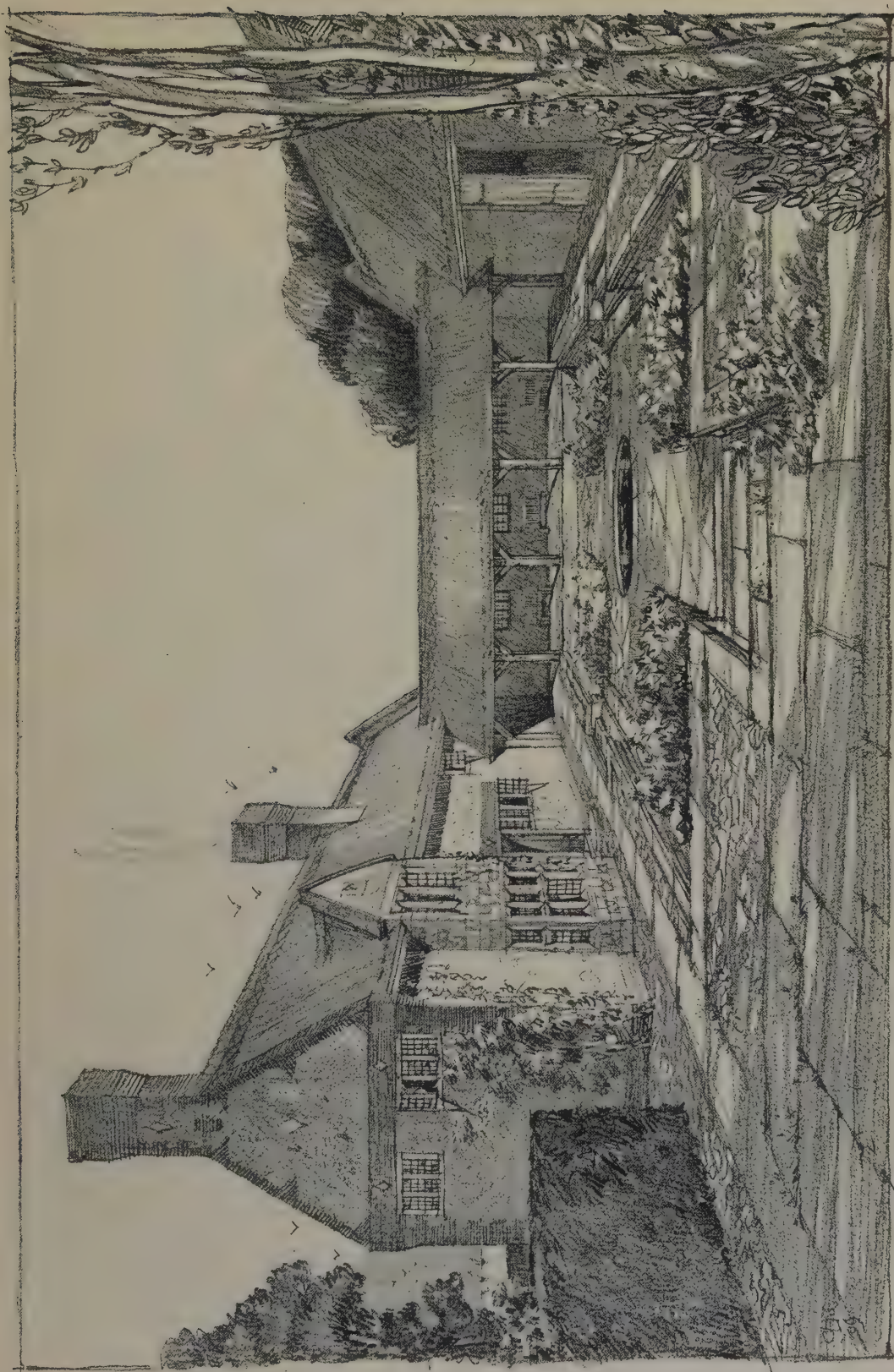
The design entitled *A Green Forecourt* (page 123) shows a raised terrace connecting two gardens, the hedge being placed across the end of a tennis court or bowling green, and is intended for a situation where differences of level form interesting problems in design. In such cases as these the difficulties the varying levels afford often prove, when solved, to be the greatest charm and interest of the work. It is so seldom, however, that full advantage is taken of what nature has to offer in such things.

The garden entrance on page 120 is at the end of a narrow yew walk. In design it is an attempt

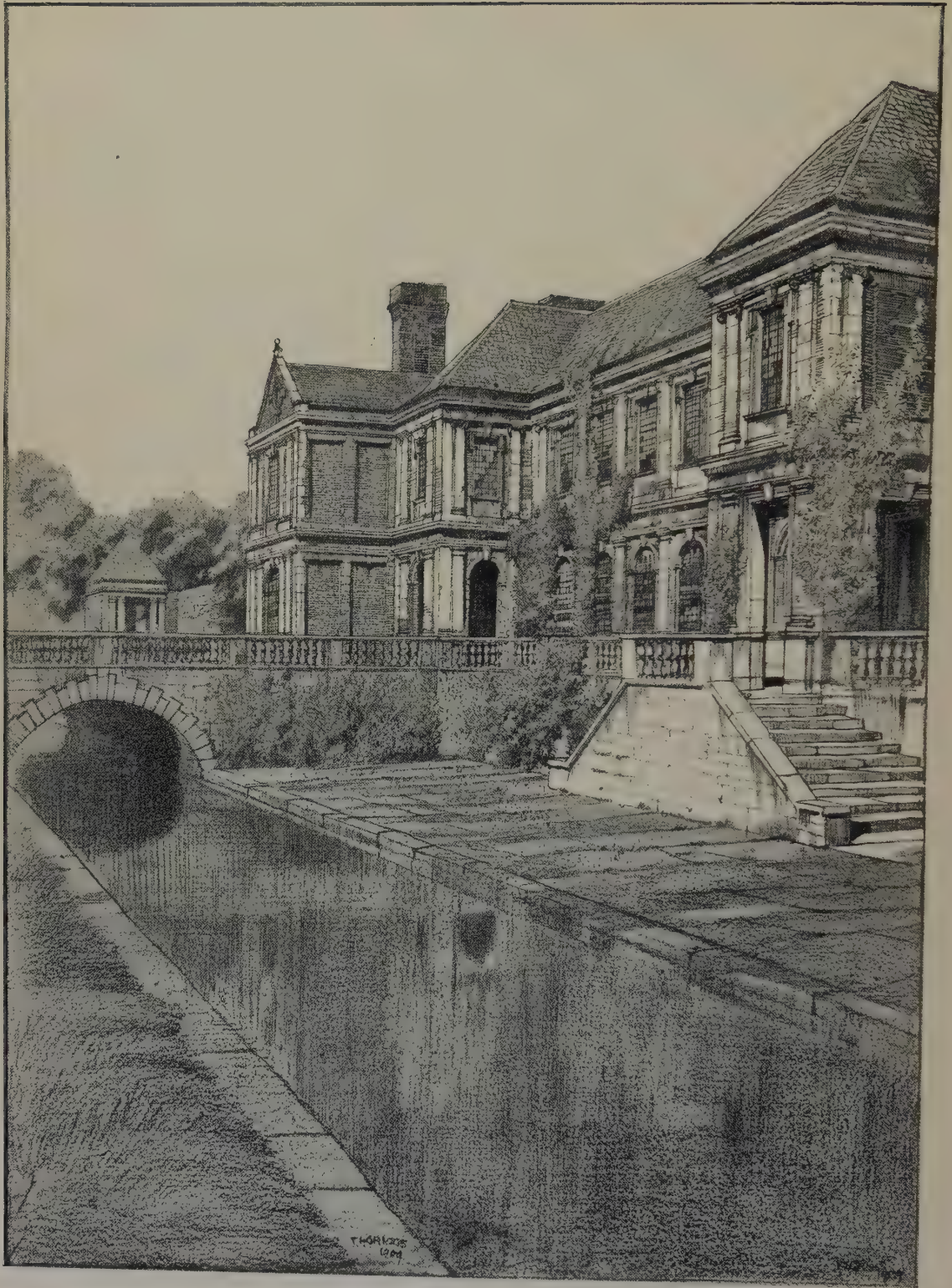


A COTTAGE DOOR AND GATE

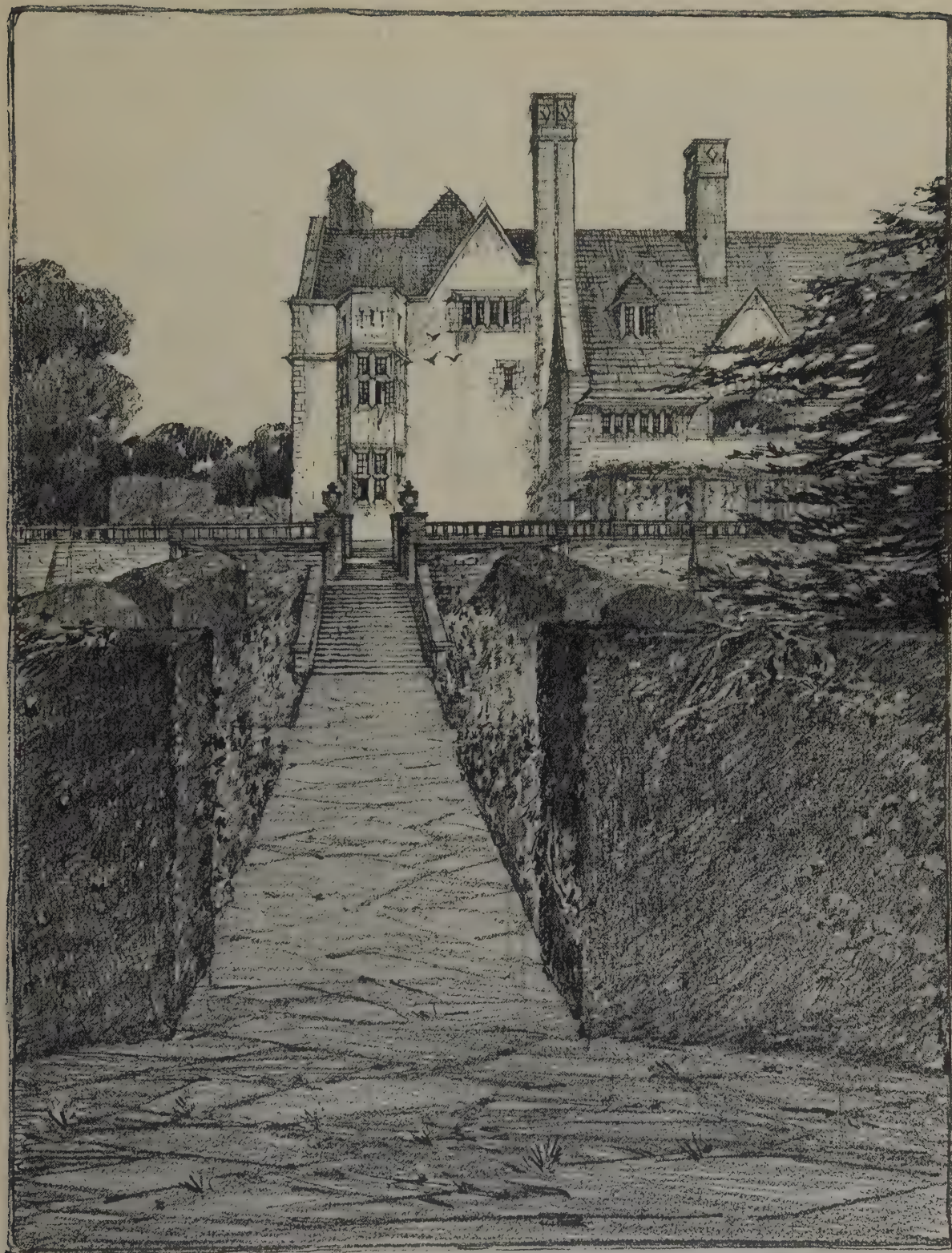
DESIGNED AND DRAWN BY F. L. GRIGGS



A SEASIDE HOUSE AND GARDEN AT
HAPPISBURGH, NORFOLK. DESIGNED AND
DRAWN BY C. E. MALLOWS, F.R.I.B.A.



A RIVERSIDE HOUSE WITH TERRACE. DESIGNED BY C. E. MALLOWS, F.R.I.B.A., AND F. L. GRIGGS. DRAWN BY F. L. GRIGGS



TIRLEY COURT, CHESHIRE: EAST
SIDE. DESIGNED AND DRAWN BY
C. E. MALLOWS, F.R.I.B.A.

The International Society's Ninth Exhibition

to carry on the tradition of the work at Bath so well known in connection with the houses of Wood and Ralph Allen.

The *Cottage Door and Gate* on page 124 is an attempt to suggest the attainment of a pleasant and interesting effect by simple and straightforward means. It must have occurred to many who deplore the ugliness of the modern cottage that the exercise of just a little more taste and deliberation, and the suppression of the modern builder's senseless craze for foolish so-called ornament, would result in an immense gain to the countryside. The materials suggested in this design are those to be found ready at hand in Norfolk—hand-made bricks and tiles for the walls and reed thatching for the roof.

The *Seaside House* (page 125) has been designed for the same county, and is about to be carried out at Happisburgh, in Norfolk, as a portion of a scheme for a seaside village. The house shown on the left of the sketch is at present divided into two somewhat disreputable cottages. It is connected on the north-east side by a cattle-shelter and an old barn shown on the right of the sketch; between these two buildings is an old yard, which is proposed to be changed into the square-paved garden as indicated. The hovel or shelter with some slight structural alterations is made into a verandah, which shelters the garden from the north-east wind, and the large barn provides ample accommodation for a covered children's play-room, with swings, etc. This room and the verandah have windows overlooking the sea.

The pencil sketch of the east side of *Tirley Court* (page 127) shows another view of the garden entrance of this house, with the connection by

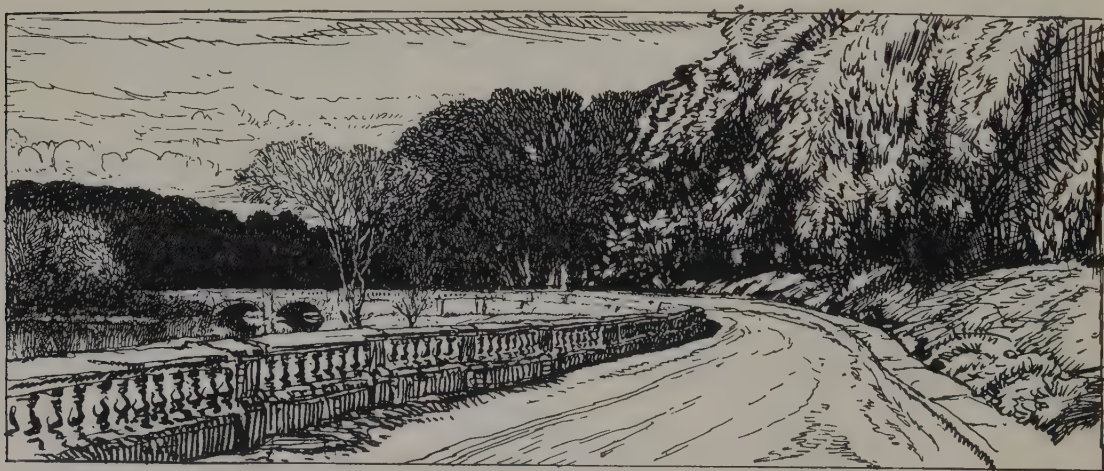
a stone-paved path, bordered with roses, and the octagonal garden, which is one of the principal points of interest in this garden. This has been built as indicated, except that the hedge, suggested in yew in the foreground of the sketch as surrounding the octagonal garden, has been changed to one built of the local stone.

On page xxvii. of the Winter Number of *THE STUDIO* reference is made to the Dutch Garden at Eaton Hall. It should have been stated that this garden was designed by Mr. C. E. Mallows, F.R.I.B.A., together with other work (including the bridge over the lake) which he executed at Eaton Hall for the Duchess of Westminster.

THE INTERNATIONAL SOCIETY'S NINTH EXHIBITION.

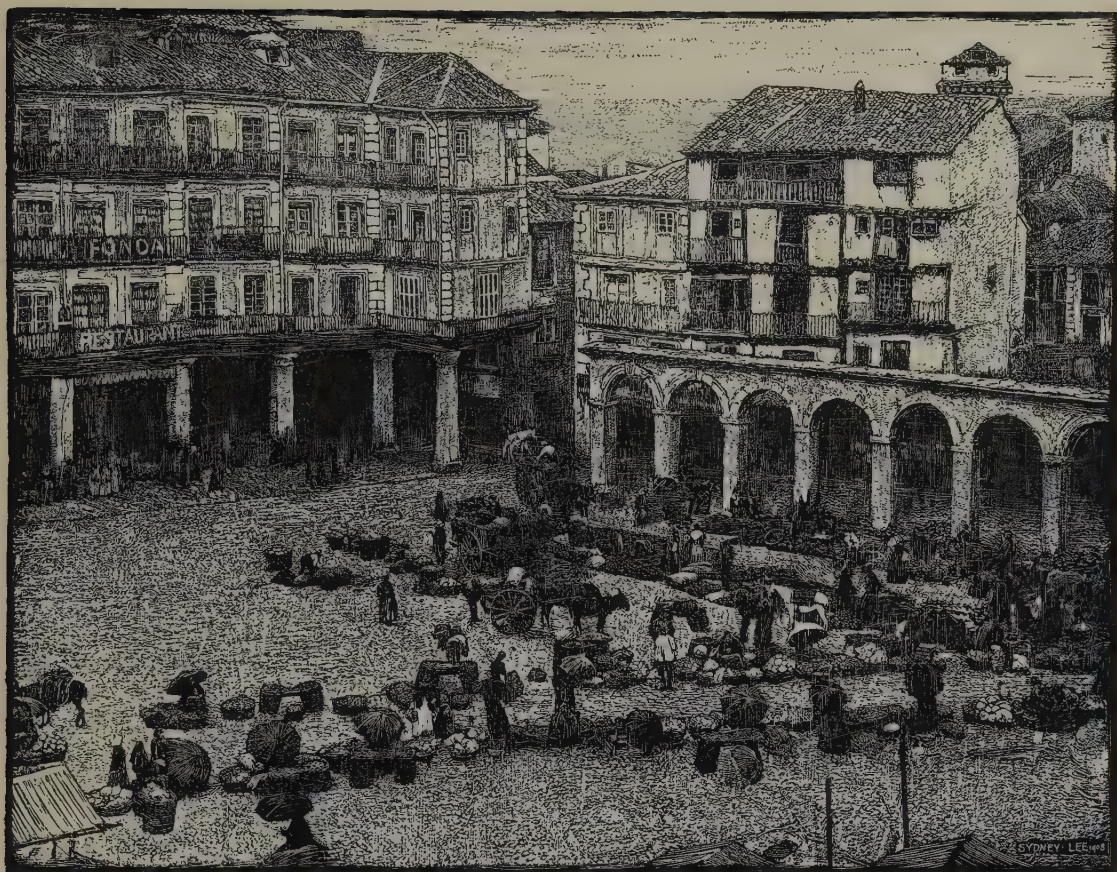
FOLLOWING the precedent of a year ago, the International Society of Sculptors, Painters and Gravers has this year divided its exhibition into two parts, one general and the other special.

It is only with the general section that we propose to deal now, and in so far as this is concerned, it has not been one of the best of the series. Especially, perhaps, is this true of the larger oil paintings. There are a certain number of the finest contemporary painters who are members of this Society, so that it is impossible for the Society to hold an exhibition which would fail of exciting interest. Whether all these do their duty by the Society and send their very finest work of the year, we have no means of telling. If they do, then there are cases in which we must decide that no



AN APPROACH ROAD

DESIGNED AND DRAWN BY F. L. GRIGGS



"A WET MORNING AT SEGOVIA
MARKET." FROM A WOOD
ENGRAVING BY SYDNEY LEE

The International Society's Ninth Exhibition

new inspirations have come to the painters lately. In the graphic section more variety prevailed, and much of the work was energetic and full of new impulse, making amends to some extent for the shortcomings elsewhere.

In the first or West Room, M. Charles Cottet, in his *Vue de Village de Pont en Royans*, a canvas characteristic of the work he sent this year, has mastered an intricate composition of houses, a favourite theme of his. Here were also figure paintings so notable as Mr. W. Orpen's *A Young Man from the West*, Mr. Charles Shannon's *The Bath*, and *The Bathers*, by Daumier. M. Maurice Denis, whose work has excited enthusiasm abroad, has in *La Vierge à l'École* not achieved any great distinction of form, but the work is novel because no tube of colour had apparently been touched that was not novel in its particular shade, a rare effect being obtained in which primary colours are not harmonised or contrasted, but put aside in favour of those rarer tints with which the artist's colour-man's catalogue familiarises us. In this part of the exhibition we had, too, Mr. Charles Rickett's canvases, full of a sombre beauty of colour and charged with imaginative inspiration and dramatic power. This artist has passed through many interesting phases, but the reiteration of certain characteristics in his later paintings does not, we hope, denote that the process of growth has come to a standstill. Neither can Mr. A. D. Peppercorn free himself from sameness in landscape, though he has been, and is, such a master of emotional painting; and sameness, too, was apparent in the work of other painters of distinction.

Mr. William Nicholson's art is always greatly stimulating, because it courts disaster in always grappling with new problems. Here in the interior picture of the Earl of Plymouth and his family the problem was one that only a painter of fresh energies and vision

would have embraced, and Mr. Nicholson has, we think, come very near to a completely successful solution, though some of the pink-covered chairs appeared to us to be somewhat out of tone, for they seemed to come right out of the interior; some of the pink paint having the appearance of coming out before the figures as if suspended between the spectator and them. Another picture of very great interest in this room was Mr. Pryde's *The Doctor*, a picture charged with the romance of which his brush is always so expressive.

We were attracted to some pictures by Mr. Arthur B. Davies, especially one in this room, *Wavering Twilight*, delicate and fantastic, with sensitiveness of tone and colour. Besides the Cottet landscapes there were in this part to be noted Mr. W. Dacres Adams's *The Gateway*, M. J. C. W. Cossaar's *The Garden Entrance*, but especially M. Emile Claus' *L'Heure de la Rentrée*.

In the North Room one of the most important canvases was Mr. William Strang's *The Interruption*, a work of fine composition and feeling, and expressing Mr. Strang's sense of colour more



"VALLÉE D'AMPEZZO" (PASTEL)

BY SIMON BUSSY



"THE MALLARD." FROM THE WATER-
COLOUR BY JOSEPH CRAWHALL

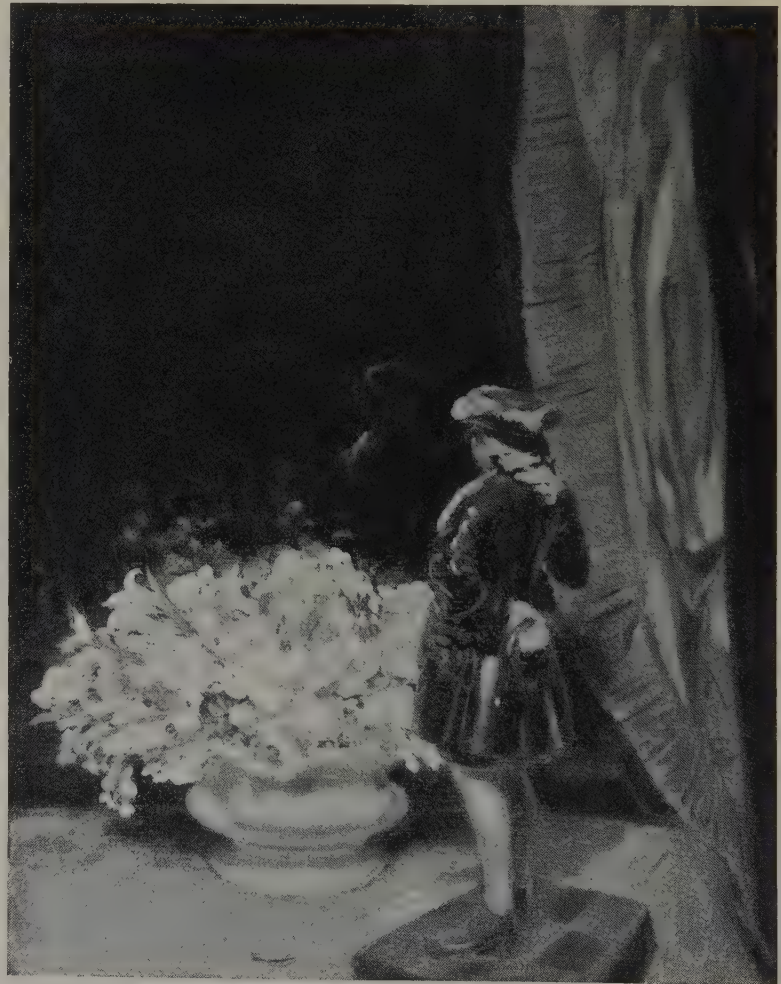
The International Society's Ninth Exhibition

harmoniously than it has often been expressed in his larger works. The *Isles of the Sea*, the only work by which Mr. D. Y. Cameron was represented in the exhibition, is perhaps one of the finest of his landscapes; the quality of the painting, its restraint and suggestion of still atmosphere, made it a very restful and beautiful spot in the centre of the left wall. The *Luxembourg Gardens* of Mr. Alexander Jamieson, and the same painter's *Dieppe Harbour*, were works of dignity and strength impressing themselves upon our memory. In *Crépuscule tendre* it was pleasant to see the art of Charles Conder, an artist of rare gifts, whose death we regret to record as having taken place shortly after the exhibition closed last month. Notable paintings also were Mr. W. W. Russell's *Building the Ketch*, Mr. Joseph Oppenheimer's *On the Thames*, and Mr. A. Ludovici's *Portsmouth Harbour Lights*, while H. Le Sidaner's *La Fontaine* and *La Rue Royale* represented his ecstatic colour-sense as wonderfully as ever. In his *Standing by the Venetian Mirror*, M. Blanche, who is one of the modern masters of interior painting, is not perhaps so successful as with his interiors without figures. Pictures by Forain and Monet and Manet accounted for a first impression of riches in this room.

In the South Room, from which nearly all our illustrations are derived, there were two important water-colours by Mr. Strang and twelve of Mr. Augustus John's virile drawings; a delightfully drawn *Mallard* by Joseph Crawhall (p. 131); drawings by Simon Bussy, C. Leandre and A. S. Hart-rick; water-colours of Mrs. Jamieson; some capital etchings by Messrs. Otto Fischer, H. Mulready Stone, and Anthony R. Barker; a noticeable set of lithotints by J. Kerr-Lawson, called "The Italian Set"; an interesting

specimen from Gavarni's pencil; four works of the late Félicien Rops, and many drawings by M. Louis Legrand. A *Wet Morning at Segovia Market*, a wood engraving by Mr. Sydney Lee which we include among our illustrations, shows that artist advancing to a very unusual mastery of his craft, and the design is characteristically original and deserving of the highest praise. Jewellery of a beautiful order was exhibited in the South Room by Mr. H. Wilson and Mr. and Mrs. Gaskin.

The sculpture was dominated by the extremely beautiful female head by M. Rodin, *La Jeunesse de Minerve*; "dominated" is perhaps not quite the word to use, for its perfection is all of subtlety, to be studied before appreciated, but of a kind which distinguished it from everything else in the room, and even from the other head contributed by the sculptor, that of one of the Bourgeois de Calais,



"STILL LIFE"

BY WILLIAM NICHOLSON

The International Society's Ninth Exhibition



"RUINES DE DONJON DE MORTAGNE" (ETCHING)

BY A. LEPÈRE

from his famous group of the name. Good work was sent by Messrs. J. H. M. Furse, John Tweed, F. Derwent Wood, Charles Ricketts, Miss K. Bruce, and an American lady, Mrs. Vonnoh, whose small bronze figures deserve particular mention on

account of their graceful modelling and the tender sentiment pervading them. A collection of sculpture by the late Augustus St. Gaudens, and some bronzes and marbles by the late J. B. Carpeaux, gave an additional source of interest this year.



"AVILA, ESPAGNE" (COLOURED ETCHING)

BY CHARLES COTTET

The Royal Scottish Academy's Exhibition

THE ROYAL SCOTTISH ACADEMY'S ANNUAL EXHIBITION.

IN welcoming the Corporation of Edinburgh on their official visit to the Royal Scottish Academy Exhibition, previous to its being opened to the public, the President, Sir James Guthrie, said the Academy had been a good deal hampered by the fact that they had no space to do the duties which by their charter they were bound to fulfil. They had cut down the privileges of the members to the lowest point, and had tried to bring the Academy into as close touch as possible with the members of their fraternity who were outside it. There certainly was a time when the Academy monopolised its own wall-space, even to the disadvantage of the associates, but it may now be said that the Academy is generous to the outsider. Indeed, with the limited space at disposal it would be to the advantage of the exhibition were the Academy a little less generous and a trifle more discriminating than it has been this year, when a considerable number of pictures have been included in the collection that might well have been omitted. Sir James Guthrie made an effort a year or two ago to



"MOTHERHOOD" (BRONZE)
BY MRS. BESSIE POTTER VONNOH
(See previous article)



"HERRENHAUS" (ETCHING) (See previous article) BY OTTO FISCHER

raise the standard by lessening the number of works, but so much opposition arose that it had to be abandoned, and now the outsider, even though his attainment scarcely warrants it, finds a kindly if not always discriminating welcome. Two years hence, when the Academy will enter into possession of the Royal Institution building, members and associates will have more elbow-room, but it is to be hoped that the augmentation of wall-space will not result in more consideration than now obtains for second-rate work.

The loan work is small in quantity, but of greater importance than probably any exhibition since what was sarcastically called the Whistler year. The Keiller

The Royal Scottish Academy's Exhibition

trustees have lent Orchardson's famous *St. Helena*, 1816, seen in Edinburgh for the first time, a picture which, for its purity of colour and beauty of tone, combined with its realisation of the tragedy of the last days of the banished Emperor, ranks as one of the masterpieces of historic painting. The portraits of the Duke and Duchess of Connaught, by Sargent, which occupy prominent places in the Great Room, display this facile painter in more restrained mood than is customary. The highly individualistic if often unequal work of Sorolla is introduced to the Edinburgh public by two small but representative examples—a brilliant landscape and a seashore with figures, some of the wavelets being splashes of sunlight. Four examples of the work of the late A. D. Reid, brother of the ex-President of the Scottish Academy, are shown.

Vis-à-vis to the Sargent portraits are two by Sir James Guthrie. In the full-length seated portrait of Lady Stirling Maxwell the President is as suave and gracious as he is convincing. In the modelling and colour of the head I am reminded of a

beautiful full-length portrait, by Carolus-Duran, which I saw some years ago, while in the draperies and background—a warm grey with splashes of soft blue—there is a Whistlerian simplicity altogether charming. In its fine scholarly qualities this portrait will rank as one of Sir James Guthrie's greatest achievements. In quite a different vein is Sir James' portrait of Mr. James Caldwell, which for robust colour and strong characterisation has not been excelled in Scottish male portraiture for several years. A portrait of Mr. J. G. Laing represents the low-water mark of John Lavery's art, and E. A. Walton sends only two small portraits—one of Sir William Crookes and the other Mrs. T. B. Bury, the latter of which contains some brilliant work. J. H. Lorimer is represented only by portraiture, of which the best is that of the Duke of Hamilton in Scottish regimentals. Among the other portraits may be mentioned those by Alexander Roche, R. Duddingston Herdman, and Fiddes Watt. Mr. Roche's *Peggy* will rank with his best expressions of sweet young womanhood.



"THE HARVEST TEAM"

BY CHARLES H. MACKIE, A.R.S.A.

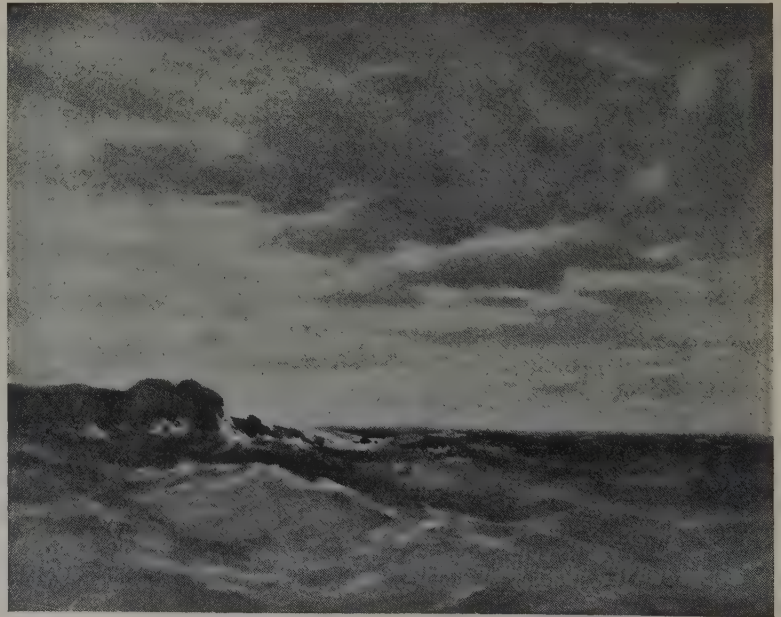
The Royal Scottish Academy's Exhibition

Historical work has, since the infancy of the Academy, if we except the contributions by members who had migrated south, been singularly absent from its walls. Freed from the trammels of office Robert Gibb is again turning his attention to this type of work, and from the painter of the Alma picture and *The Thin Red Line* one welcomes *Dargai, October 20, 1897*. In these days of the khaki and "open order" the opportunities of the battle painter have not increased; the picturesque has been limited. Mr. Gibb, however, has grappled manfully with his difficulties. The Gordons showed at Dargai that they merited the appellation gallant as much as they had earned that of being gay; their eager but disciplined rush to the support of the Gurkhas is powerfully expressed; the tremendous difficulties they had to overcome is evidenced in the beetling cliffs and overhanging crags up which they had to climb. As an expression of the utmost in human effort to overcome natural difficulties, plus savage resistance, the painting is a noble tribute to heroics. William Hole is represented by *The Temptation in the Wilderness*, similar to that in his published pictorial *Life of Jesus*, except that the figure of Christ has been somewhat modified and thereby improved, and by a decorative panel showing the reading of the Charter of Incorporation at the first meeting of the Edinburgh Merchant Company. R. Payton Reid evidences a distinct advance in *Harmony*, a picture in which classic ideals are the dominant feature. G. Ogilvy Reid adds to his gallery of eighteenth-century figure subjects *Our Plan of Campaign*, showing a group of society ladies and gentlemen at the chess table.

From depicting children sporting in the sunshine on the shores of Largo bay, Hugh Cameron has this year turned to the antithesis. It would be idle to compare *Sorrow and Sympathy* with *The Lonely Life* in achievement—they are not comparable—but both show that while the joyous has always been the dominant note with Mr. Cameron, the other side of life has never been far in the background. The life of the

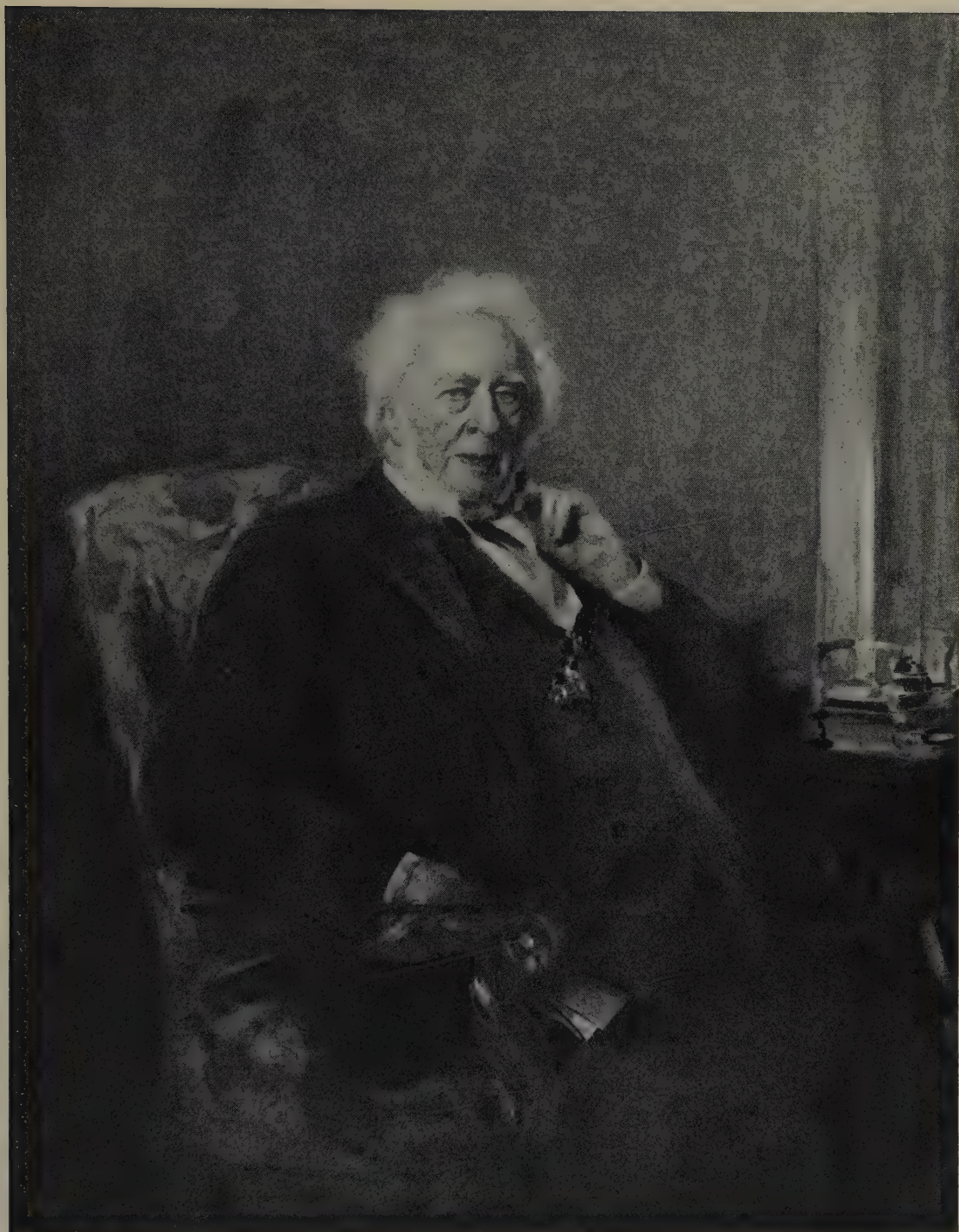
workers on the seashore in northern France is the subject of two small but beautiful pictures by Robert McGregor, both remarkable for their rendering of diffused light, atmosphere, and tone. Not so exuberant in colour this year as usual, Mr. McGeorge gives greater importance to the figure in his principal picture, that of a young girl seated on the trunk of a tree by the banks of a reedy stream. Robert Hope's figure work is very gracious and convincing, beautiful in colour and refined in its harmonies. In his *Tale of the Times of Old Graham Glen* has gone a little beyond his present powers—he is not so successful as with the single figure; and John Duncan deserved better of the hanging Committee than the lofty position that has been given to his picture of the *Celtic God of Love bringing the sea under a spell of Summer calm*. Imaginative work of this type is too little in evidence in Scotland to be cold-shouldered. Two seashore subjects by Marshall Brown show continued progress, one in its rendering of motion, the other, *Whelk Gatherers*, in the painting of the figures and receding rocky shore, studded with water pools. *The Critics*, by James Riddell, is an interesting piece of *genre* with an element of humour.

Small are the claims that Robert Alexander makes on the wall space of the Academy, and of few can it be said that they so consistently maintain a high level. As an animal painter, Mr.



"ON THE NORTH SEA"

BY R. B. NISBET, R.S.A.



PORTRAIT OF JAMES CALDWELL, ESQ.
BY SIR JAMES GUTHRIE, P.R.S.A.

The Royal Scottish Academy's Exhibition

Alexander has never had an equal in the history of Scottish art, and *The Master's Coat*, a small picture of canine pets, is a gem in colour and characterisation. William Walls in *Startled* has produced a good example of a puma and cubs, and George Smith in *A Cool Retreat* shows sound draughtsmanship in the painting of the horses and foal at the water-trough.

Though it has often been painted, I believe no artist has hitherto attempted to render Loch Coruisk under the conditions expressed by Robert Burns in *The Valley of the Shadow*. Mr. Burns spent a month on board a yacht and studied the aspect of this most sublime of Scottish lochs under a moonlight effect. This he has transferred to canvas in a manner which fascinates the eye and kindles the imagination, making it a work not only of distinction but of genius. E. A. Walton shows a Border landscape on lines similar to last year, distinguished by the grace of its tree forms and its beautiful procession of colour harmonies. In *The Marble Quarry* D. Y. Cameron shows strong chiaroscuro and brilliant brushwork—even the prosaic crane is made to subserve an artistic purpose—but it needed not the introduction of diminutive workmen to realise the colossal character of the surroundings.

Charles H. Mackie has won his position as a colourist, and this is the outstanding feature of *The Harvest Team*. Excellent as it is, however, Mr. Mackie has been too experimental with some sacrifice of harmony. In his Venetian scheme the effects are more subtle and much more convincing.

Springtime—Midlothian, by J. Campbell Mitchell, has great dignity of composition and fine realisation of a plein-air effect, and A. K. Brown upholds his recent academic distinction by one of those reposeful moorland subjects, tender in sentiment and satisfying in its quiet but by no means restricted colour harmonies. J. Lawton Wingate shows two lovely seapieces, and landscapes of note are contributed by J. Campbell Noble, Robert Noble, George Houston, G. A. Gibson, and R. M. G. Coventry.

In the water-colour room the most important work is the large drawing *Yarrow*, by Thomas Scott. As J. B. Selkirk has been the modern poet of Yarrow so Thomas Scott is its enthusing painter. In this picture he has suffused the vale with golden light till every blade of the "bent sae broon" is bathed in this palpitating ether glow. In his *Deuchar Bridge* the keynote is the picturesque. R. B. Nisbet, who, by the way, seems now gravitating towards oil painting, contributes a breezy sea-piece, Edwin Alexander a beautiful study of a dog, J. G. Laing an imposing Dutch church interior, and R. W. Allan a finely-lit view of San Francesco at Assisi. James Cadenhead's work, always distinguished, is this year particularly fire, notably his *Lochnagar*, and Henry Kerr has excellent portraits of Mr. McTaggart and the Auditor of the Court of Session.

The Sculpture section is small, but it includes fine works by Rodin, Sir George Frampton, Alfred Gilbert, Pittendrigh Macgillivray and Percy Portsmouth.

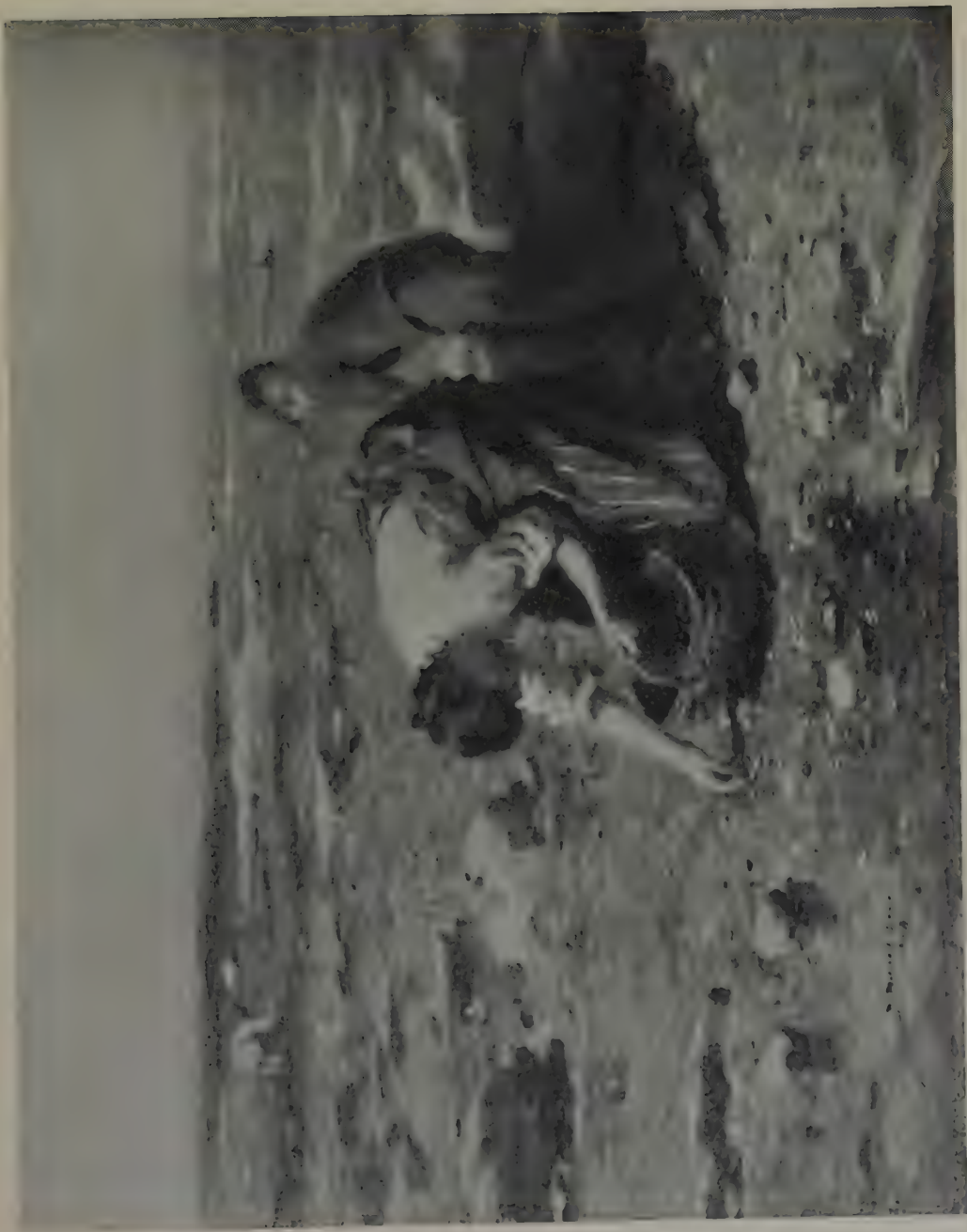
A. EDDINGTON.

The latest acquisitions of the Scottish Modern Arts Association, as recorded in the Second Annual Report issued last month, comprise an oil painting, *The Bend of the River*, by Mr. R. B. Nisbet; two by Mr. Alexander Roche—a landscape and *Pittenweem Harbour*; and one by the late Miss Bessie M'Nicol—*Baby Crawford*; also water-colours by Mr. James Cadenhead, Mr. William Walls and the late Miss Christina Ross. Previous acquisitions during the year were noted in our November number.



"DEUCHAR BRIDGE, YARROW"

BY THOMAS SCOTT, R.S.A.



"WHELK GATHERERS"
BY MARSHALL BROWN

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—Mr. Alexander Jamieson, whose picture *Fontainebleau*, here reproduced, was exhibited at the last Goupil Gallery Salon, has the gift of flooding a canvas with light. A study of many of his canvases brings us to the conclusion that this is his chief gift at present, and it is no inconsiderable one, requiring all the art of the subtlest form of impressionistic painting to obtain that heightening of values which gives the wonderful result he attains.

The Carfax Gallery recently exhibited some statuettes by Mr. Reginald Wells, in which the sculptor has expressed himself with much individuality; showing sympathy for certain aspects of life which, in England at any rate, have, alas! almost escaped commemoration in sculpture. From the work shown on this occasion we reproduce two characteristic pieces.



"MOTHER AND CHILD" (BRONZE) BY REGINALD WELLS
(Exhibited at the Carfax Gallery)



"GIRL SEWING" (TERRA-COTTA) BY REGINALD WELLS
(Exhibited at the Carfax Gallery)

The New Association of Artists' second exhibition at the Goupil Gallery contained many interesting things, notably Mr. T. F. M. Sheard's *Under the Arcade*, *Ghasdaia* and *Santa Maria della Salute*; Mr. S. J. Lamorna Birch's water-colours; Mr. W. Graham Robertson's *The Pleached Bower*; Mr. Paul Paul's *Eventide*; Mr. H. Becker's *Potato Gatherers*; and Mr. T. Robertson's *The Harbour, St. Valery-sur-Somme*.

Two or three exhibitions of water-colours which have lately taken place should be mentioned. Mr. George Thomson, whose drawings have been on view at the Goupil Gallery, is one of the best of contemporary water-colourists, and excels in such grey pieces as *Dole—Stormy Evening*. This artist also contributed to the first exhibition of the New Society of Water-Colour Painters at the New Dudley Gallery, where also we saw some interesting work by Sir William Eden, Messrs. T. F. Catchpole, Fred Mayor, A. G. Bell and other artists.

It is by no means an uncommon thing for a British architect to receive a commission from a



"FONTAINEBLEAU"
BY ALEXANDER JAMIESON

(Exhibited at the Goupil Gallery, Salon)



SKETCH DESIGN FOR A CHURCH AT BERNDORF, GERMANY, FOR HERR KRUPP ARNOLD MITCHELL, ARCHITECT

foreign country, but in the majority of cases the commission is for a residence of some sort, and very rarely is it for a public edifice. Particular interest therefore attaches to the design of a church illustrated on this page, which Mr. Arnold Mitchell has prepared in fulfilment of a commission entrusted to him by Herr Krupp, of the famous ordnance works. For the walls of the church local brick and stone are to be used, all light in colour, and for the roof bright coloured tiles, the building thus making, with its setting amid rich foliage and background of hills, a pleasing colour group.

The two drawings of Abbeville, in Normandy, by the late Mr. L. J. Wood, R.I., which we reproduce as supplements, are highly interesting both in themselves and as being the work of an artist who never had a lesson in drawing or painting in his life. Mr. Wood, who was born at Islington in 1813, and lived to attain the advanced age of

87, became as a youth acquainted with J. D. Harding, who lent him some drawings to copy; but ere long he turned his eye to nature, Hampstead being his first sketching ground. Attracted to the Continent by the works of David Roberts, R.A., Mr. Wood in 1837 paid his first visit to France, and thereafter made it a practice to spend a part of each year in Normandy, Brittany, Belgium, or on the Rhine, drawing cathedrals and street scenes. Most of the sketches which he made on the spot were in lead pencil, and from these he worked when painting in his studio. Mr. Wood used to exhibit regularly in the old British Institute, and on the cessation of that gallery he devoted himself particularly to water-colours. He was elected Associate of the Royal Institute in 1866 and full member in 1871, resigning membership in 1888.

At the Modern Society of Portrait Painters we



"ABBEVILLE, NORMANDY." FROM
A DRAWING BY L. J. WOOD, R.I.
(Copyright of "The Studio.")



"ABBEVILLE, NORMANDY," FROM
A DRAWING BY L. J. WOOD, R.I.
(Copyright of "The Studio".)

Studio-Talk

had another opportunity of studying Mr. Alexander Jamieson's work. He gives to interior subjects the same sense of atmosphere as to his landscapes, and his art here has the same breadth and vigour, but we miss the necessary quality of sympathy when his touch comes to the intimacies of portrait painting. It was this quality which we missed in so many of the portraits shown at this exhibition. It seemed as if there were many good painters exhibiting portraits who by nature were not essentially intended for portrait work. Still, the whole exhibition was full of brilliant effort. The vitality of Mr. Fergusson's portraits was amazing. His best perhaps was *Mlle. Herbert*; here his brush had paused in its energetic stroke for other quali-

ties in the exhibition. Two of the most interesting pictures were those of Mr. Gerard Chowne, chiefly on account of the rare quality and originality of his colour schemes and his sense of pictorial design. Mr. Glyn Philpot's work showed some of the most accomplished painting, but his style is not without unpleasant affectations. Mr. Max Bohm's big portrait group was disappointing. It is full of incongruities, assembled apparently for the sake of an arresting, if insincere, effect. Mr. G. F. Kelly's *Man with a Cigarette* must be accounted one of the best achievements in the rooms. Mr. Sholto Douglas experimented perhaps beyond his powers, but in *A Day in June* he secured a lively and expressive rendering of the faces; just the qualities which Mr. David Neave missed, for his success with accessories seems to beguile his brush away from the sitters.

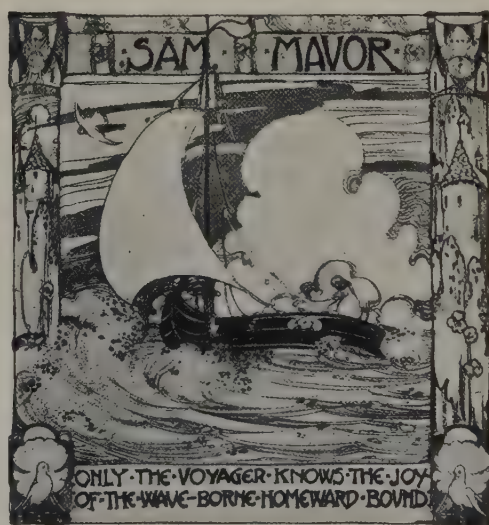


BOOK PLATE BY JESSIE M. KING
(See Glasgow Studio-Talk)

ties to be desired in a portrait besides a feverish sparkle. In Mr. Lambert's large picture, the modelling of the children's limbs, the flesh painting, the treatment of the dress of the seated figure were all done with mastery and dignity, but this dignity of feeling—so rare in art now—was disturbed in this, as in all his canvases, by impressionistic flourishes, the assumption of an air of spontaneity, which can never be made to fit on to work so deliberately carried out, so formally arranged and stylistic in intention. In Mr. Alfred Hayward's portrait of *Archibald Leitch, Esq.*, the figure is literally bathed in atmosphere; and the beautiful painting of black made the portrait one of the most delightful

Of etchings there have been notable exhibitions at Messrs. James Connell & Sons' and Mr. R. Gutekunst's. At the Galleries of the former such eminent engravers as Messrs. Affleck, Synge, Béjot and others made a very interesting display, and at Mr. Gutekunst's the work of two younger men of unusual promise, Mr. D. S. MacLaughlan and Mr. H. Mulready Stone, proved a source of much enjoyment.

It is with great regret at the death of so gifted an artist as Henry Ospovat that we record the exhibition of his work at the Baillie Gallery. It had been arranged for during his lifetime. Mr.



BOOK PLATE BY JESSIE M. KING
(See Glasgow Studio-Talk)

Studio-Talk

Ospovat always seems to have had some difficulty in discovering a public, though those who remember his book-plates reproduced a few years ago in one of THE STUDIO Special Numbers, and his lively caricatures which appeared in our pages last year, will doubtless have formed some conception of the variety of his talents.

GLASGOW.—Since the middle of February the art of Jessie M. King has been on view at the galleries of Messrs. T. and R. Annan, some forty water-colour and black-and-white drawings proving once again the amazing industry of an artist with a purpose. In all there seems a lingering 'twixt the realms of fact and fancy, for the artist builds her dream castles with architectural exactitude, and into the stone and lime of a quaint, interesting, old east country hamlet puts a world of poetic feeling. The extreme delicacy of the water-colours destines them for a specially sympathetic environment, an art, in itself, to which too little consideration is given. When the palette is charged with but few colours it is more likely to produce harmony, and this is one of the striking results in the score of dainty water-colours, with clever variations on the Japanese-Whistlerian combination, blue and grey. Of special interest were *The Little Grave*, with youthful mourner and chill, bare, wintry setting, so eloquent of a mute distress; *Wee Willie Winkie*, on the borders of dreamland, with birds like cloudlets fluttering around his haloed head; *The Hill Song*, a charming blending of bird and blossom and dainty maiden; while *The Spell*, *The Shepherdess*, *The Child by the Sea Shore*, *The Haven*, and others, had each an individual beauty of line and charm of colour.

But in spite of her new affection for colour it is in black-and-white that Miss King continues to make her most direct appeal, and some of the sketches of dear old Culross, of comparatively little-known Kirkcudbright, and of that imaginary land in which she still wanders lovingly, are inimitable in her own particular medium. The three drawings reproduced are characteristic of the variety and interest crowded into the twenty-eight pen draw-

ings. *Cannon's Close* is typical of an old style of Scottish building lingering in the southern districts of the country. The *Workshop in Kirkcudbright* is quite a new departure, more strictly confined to fact than a keenly imaginative artist would lead one to expect. The whole atmosphere suggests the village carpenter's shop, with benches; hanging tools on roughly built walls, pierced with small deeply set windows; and overhead the picturesque roof; all with unfailing fidelity, with fine perspective, and clever light and shade effect. *The Castle of Jaime*, a turreted castle set on the ledge of a yawning, imaginary abyss, is a pretty fancy derived



"CANNON'S CLOSE" FROM A DRAWING BY JESSIE M. KING



"A WORKSHOP IN KIRKCUDBRIGHT"
FROM A DRAWING BY JESSIE M. KING



"THE CASTLE OF JAIME." FROM A
PEN DRAWING BY JESSIE M. KING

from Chaucer; it is rich in imagery and touched with the most exquisite delicacy. The two book-plates (page 147) are interesting too, but of a somewhat unwonted kind.

J. T.

PARIS.—At the close of the exhibition which has been held of works of art purchased during the past year by the State, the Luxembourg Museum enters into possession of several important works, and amongst them of the picture by M. René Prinnet, which we here reproduce. M. Prinnet, who has rather an affection for paintings of small dimensions, occasionally does work on a larger scale. The picture I speak of will, I believe, be counted as one of his best paintings, on account of the simplicity of the attitudes of the figures, the fine and restrained technique, and the broad and warm colouring. The work is entitled simply *A Portrait Group*, yet it is interesting to note that the figure on the left is a portrait of M. Saglio, a member of the Institut, formerly Director of the Museum at Cluny, whose work in the field of French archæology is held in very high estimation.

The Société Nationale des Beaux-Arts has just re-elected its President. M. Roll having announced his intention of not standing again, speculation was already rife as to whether M. Besnard or M. Rodin would be chosen, when at the last moment, yielding to the earnest entreaties of the Société Nationale, he accepted the Presidency for 1909, after a unanimous re-election.

At the Gallery of the Artistes Modernes, the group of women artists entitled the "Quelques" has this year again had a most interesting exhibition, and one infinitely superior to those of the two other societies of women artists, which are with few exceptions almost always mediocre. Here one saw with pleasure the portraits, so full of life, by Mme. de Boznanska, and the excellent flower studies, so discreet and restrained, by Mme. Duhem and Mme. Devolvé. Mme. Duranton also showed some flower pieces, but more luminous. Mlle. Florence Esté devoted herself as usual to the landscapes, in which her affinity with the Japanese is always apparent. Finally, the most remarkable personality of this



PORTRAIT GROUP

(Bought by the Luxembourg Museum)

BY R. X. PRINET



"LES ARDENNES" (ETCHING)

BY MARC HENRY MEUNIER

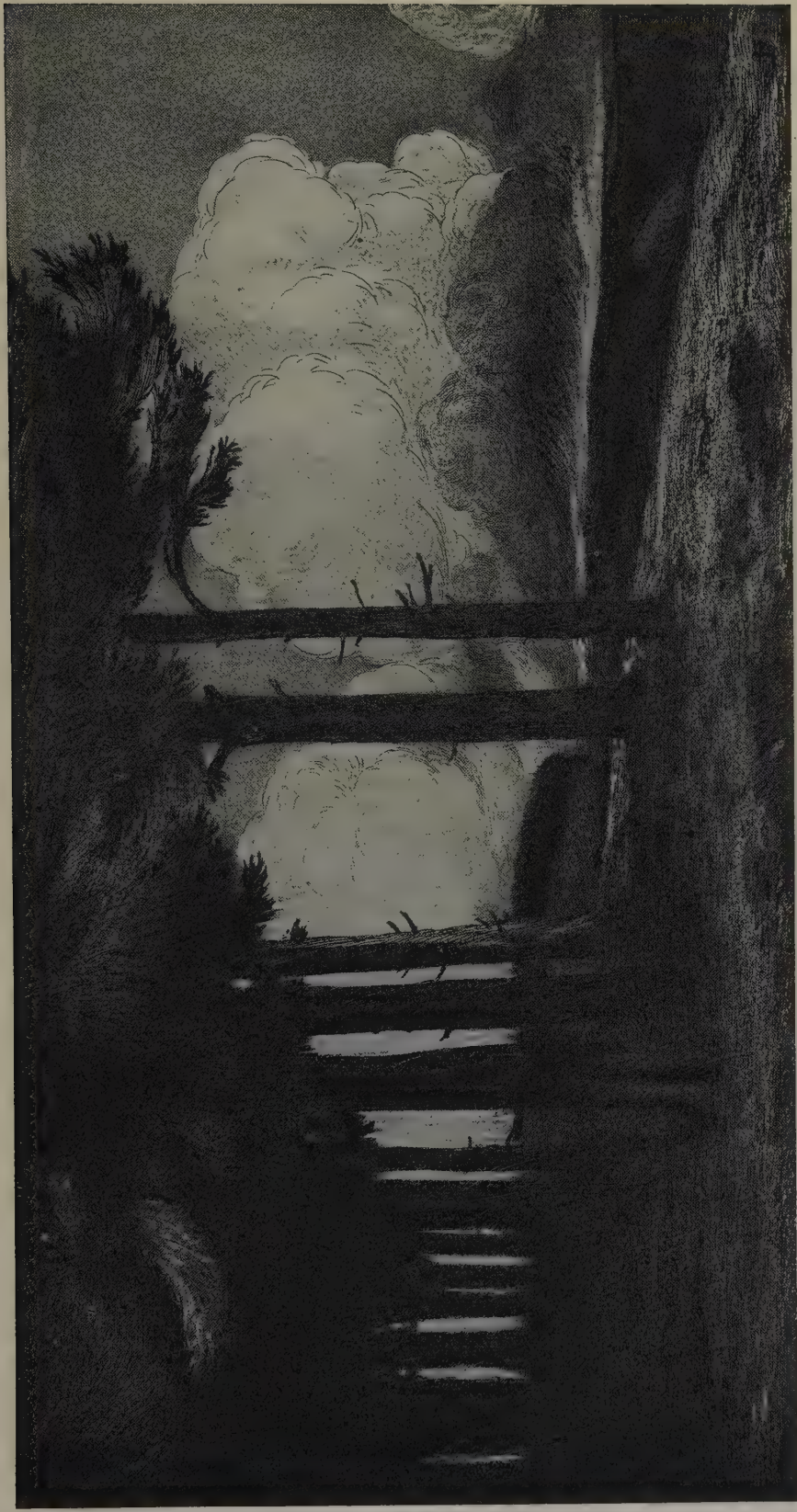
exhibition is Madame Charlotte Besnard, who is certainly one of the great sculptors of the day.

Marc Henry Meunier has been at last made known to the Parisian public, by a very beautiful series of etchings which were shown at Dewambez's Gallery some little while ago. He was already appreciated and liked by all who pride themselves on keeping in touch with the work that is being done in this field of art to-day, on account of his very deep knowledge of his *métier*. Born at Brussels in 1873, he was at an early age initiated into all the secrets of the art by his father, himself a well-known engraver; he also—and I congratulate him upon this—came under the influence of his uncle, the illustrious sculptor, Constantin Meunier. He excels in all the processes of engraving, in soft ground, aquatint, dry-point, and shows himself in all his plates attracted by problems of colour. What makes his work so particularly attractive to me, is that it reflects with fidelity all the aspects of one country. Meunier is, so to say, rooted in the rugged region of the Ardennes, whose

arid country, vast forests of pines, swift flowing rivers rushing over their beds cut deep in the slate rock, are all of such deep character. Certain of his plates are among the finest productions of contemporary engraving, equally on account of their excellent technique and for the deep sentiment of nature that they reveal to us.

For some time there has been in Paris a discussion as to the possibility of organising here an Exhibition of American Art, and the idea is beginning to take form under the patronage of the "Society of American Art Collectors"; it has been decided to hold the exhibition in Paris during July, and Senator Clarke has been entrusted with the arrangements, and also with the organisation of the show in London. As the salons are over on the 30th June, it is not impossible that the Grand Palais will be placed at the disposal of the American Painters.

In the admirably arranged Trotti Gallery there has been an interesting exhibition of works of the



"DANS LES ARDENNES" (ETCHING)
BY MARC HENRY MEUNIER

Italian School, and notably of three remarkable portraits, one by Titian, the two others by Moroni. Sebastiano del Piombo, Francesco Cossa, Botticelli, Tiepolo, Canaletto and Guardi were all equally well represented in an interesting manner. I was less taken with the large painting *Venus and Adonis*, attributed in the catalogue to Tintoretto.

At Dewambez's there was held recently an exhibition called simply "A Group of Artists," a most interesting assembly, where the most diverse talents were represented. I noticed here, in particular, the beautiful water-colours of M. Jeanès, the pictures of M. Adler, and three very fine portraits by M. Caro-Delvaile, quite unequalled in their restraint, sincerity and air of distinction.

In my notes last month I referred, in connection with the exhibition of the Painter-Lithographers at the Dewambez galleries, to some admirable lithographs in colour by M. Lucien Monod. Readers of *THE STUDIO* will, I am sure, be interested to see the accompanying reproduction of one of these charming drawings of his. H. F.

BERLIN.—Frau Erda Wiese, whose embroideries are illustrated on this page, was one of the exhibitors at the last "Künstlerinnenmesse," and it was her first appearance at this annual display of work by lady artists. Her work shows a thorough knowledge of old techniques as well as an inventive sense. She boldly translates naturalistic impressions with astonishing likeness into needlework, and a fertile imagination aids her in producing original designs.

The Hohenzollern Kunstgewerbe-Haus originated the idea of the charming exhibition, "Die Dame in Kunst und Mode," which has been one of the events of the present season. The serious aim of this undertaking was an education of taste, and this æsthetic pedagogy was cleverly hidden under a really artistic surface. All the walls of the large building were turned into a select picture-gallery containing mostly contributions from the best

interpreters of the elegant modern lady and also of her graphic caricaturists. A set of boudoirs and rooms was ordered from prominent interior decorators like Albin Müller, Alexander Schröder, Paul Troost, Rudolf und Fia Wille, Ernst Friedmann, and others, and served for a display of exquisite articles of modern dress. The style of the bazaar was strictly avoided by a superior skill of outlay. Many high-class-firms and private owners, also the Empress and the Crown Princess, contributed to this exhibition, whither the upper classes of the capital came in crowds. The difficulty was to combine the unlike domains of high art, applied art, and fashion; but the superior skill of Messrs. Friedmann and Weber, and their excellent assistant, Dr. Paul Kraemer, successfully extracted harmony from the cacophony of such conflicting elements.



CUSHION AND COVERLET

DESIGNED AND EXECUTED BY FRAU ERDA WIESE



FROM A LITHOGRAPH BY LUCIEN MONOD.



LADY'S BEDROOM AND TEA-ROOM DESIGNED BY ALEXANDER SCHRÖDER FOR THE "DAME IN KUNST UND MODE" EXHIBITION, BERLIN

The winter exhibition of the Secession was entirely dedicated to the arts of the draughtsman. As the gentle art of the pencil has been treated rather as a stepchild by modern impressionism such an undertaking was to be heartily welcomed. Much good work was hung, but also many insignificant and superficial exhibits, so that the study of this too comprehensive show threatened confusion. A retrospective section dedicated to the portraits and animal-drawings of Franz Krüger recalled the exactness and elegance of artistic work of Old Berlin under King Frederick William IV. Present-day spirit was best represented by Secession leaders like Liebermann, Slevogt, Corinth, Hübener and their various standard-bearers, whilst draughtsmen like Kalkreuth, Baluschek, R. E. Weiss, Orlik, Bischof-Külm and Klein-Diepo'd stood up in their diverse characters for the gospel of finish. A life-size coloured portrait by Gertrud von Kunowski became by rhythmical proportions and rigour of contour the best pleader for her husband's high-minded revivalism of old-master principles. Humorists like Wilke, Thöny, Feldbauer and Reznizek, and caricaturists like Gulbranson, Brandt, Behmer, Strathmann, Feininger, Hablik and Stern, showed fecundity in these domains and fascinated all by individual cleverness. There was much in method and spirit that called to mind Lautrec, Paul, Busch and Beardsley, but there was also a good deal of home-grown originality. L. von Hofmann failed in attempts to assume an amusing physiognomy. A collection of small works of sculpture produced welcome variety. Mendes da Costa's veracious Dutch market-types attracted much notice, and also Barlach, with his strange groups and single figures of Mongolian peasants and beggars, whose sluggish and

crouching, yet pagoda-like attitude liken them to amphibious creatures. Dr. Lobach again evinced his penetrating faculty in some excellent portrait-heads.

At the Salon Schulte one is forcibly reminded of the over-production of our time by its constant change of programme. Yet it must be owned that this gallery has always valuable materials to offer. We derived real pleasure from Max Thedy of Weimar, who studies nature so seriously and paints so "old-master" like, that names like Altdorfer, De Hoogh, Vermeer, occasionally even Ribera, are recalled quite naturally. His Munich training under Löffitz is still so strong upon him that, in spite of its splendid qualities, his art will always be ranged with a past period. Walter Geffcken, from Munich, is one of the younger artists whose new



PORTRAIT

(Künstlergenossenschaft, Vienna)

BY VICTOR SCHARF



PORTRAIT OF HERR M. R.

(Künstlergenossenschaft, Vienna)

BY NICOLAUS SCHATTENSTEIN

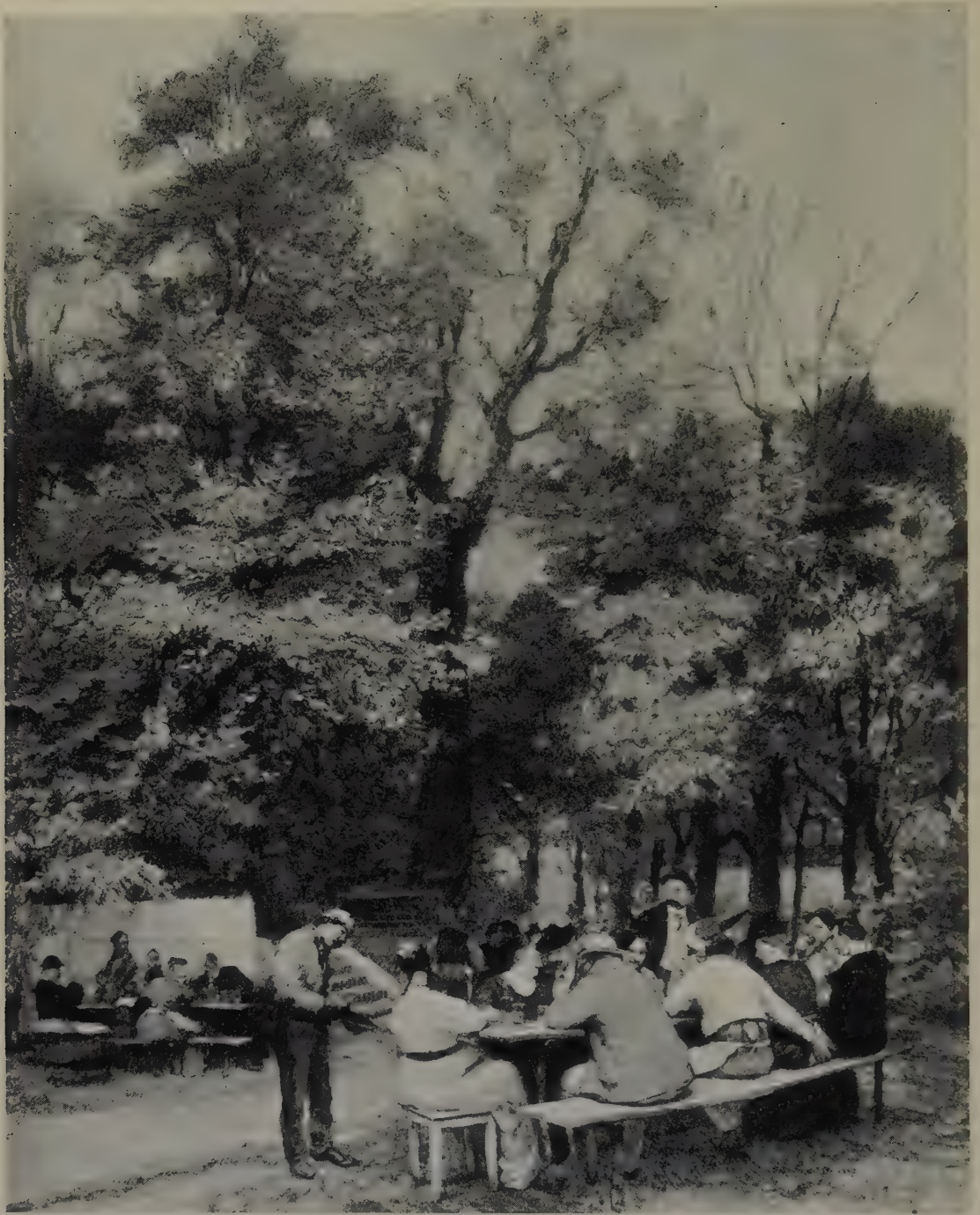
works always stir speculation as to future productions. Pictorial qualities and refined taste distinguish him and suggest a thorough Parisian schooling. The personalities of two new-comers, Ernst Kropp and Joachim von Bülow, impressed themselves as disciples of the Manet school. Frida Menshausen-Labriola is strengthening her position as one of the most commendable interpreters of female charm by some life-size pastel portraits, and Richard Eschke worthily sustains his father's fame in landscape painting.

Emil Orlik is such a fertile producer that the whole Salon Gurlitt was filled with his new works. This time it was the painter and not the graphic artist who appeared before us. We studied his portraits and landscapes, his Japanese scenes, bits from real life and still life, his designs for tapestries, for the stage, the contributions that touch the domain of applied arts, and those which are applied art pure and simple, and we experienced a variety of feelings. Respect for thoroughness,

delight in refinement and originality, were paramount impressions. We enjoyed the colourist, the draughtsman, the naturalist, the imaginative artist who occasionally even engenders emotion. The pathetic note is sounded when he composes gigantic scenes, *The Mountain Lake*, *The Waterfall*, in strong summarising colour-spots for textile designs, and even in works of pure craftsmanship, when composing lacquer pictures like Korin, he can attain such effects. But enjoyment in mere cleverness generally prevails. As Orlik's versatility is always coupled with reliability and distinction, we can be thankful that such a master belongs to the staff of Berlin art-teachers.

J. J.

VIENNA. — Though the recent Winter exhibition at the Künstlerhaus showed little variation in the methods of arrangement, it was nevertheless of interest because of the groups of rising young artists whose works made an attractive display. As usual the chief interest centred in the portrait-painters, Rauchinger,



"BEIM HEURIGEN." OIL PAINTING
BY FRANZ WINDHAGER



"THE BLACK BULL" (CARVED EBONY)

BY FRANZ ZELEZNY

Joanowitsch, Pochwalski, Adams, von Ferraris, Jehudo Eppstein, Schattenstein, Scharf, Krausz, Walter Schiff and others. Nicolaus Schattenstein's portrait of *Herr. M. R.* (p. 159) deservedly won warm praise both from laymen and brother artists, among them Herr von Angeli, the president of the Genossenschaft. Its chief merit lies in the fact of its absolute simplicity in arrangement and its harmonious colouring, as also in the intimate understanding of his sitter. The same artist's picture of the little *Baroness von G.* is a charming and dainty rendering of child life. W. Victor Krausz was at his best in his portrait of *Frau Prof. Göbel*, as also in another rendering of *Miss Thompson*, whose portrait by this artist was lately reproduced in *THE STUDIO*. Victor Scharf's portrait of an old lady (p. 158) breathes an old-world spirit which is fast vanishing with the march of civilisation. John Quincey Adams' portrait of *Fräulein Marberg* as *Iolanthe* in the "Teufel" is at once a beautiful bit of colouring and an excellent portrait. The warm blue mantle in which the actress is enveloped admirably contrasts with the grey chinchilla bordering it and the fine rosy flesh tones of the neck and face. His double portrait of a lady and gentleman in riding dress, destined to occupy a niche in a wall, is daring in treatment, and though the portraits are excellent the drawing of the horse in the background is not wholly satisfactory. Arthur von Ferraris was successful in his *Study of a Lady* and *Portrait of a Child*, the latter attractive in its simplicity of treatment and colour contrasts. Paul Joanowitsch also exhibited

some good portraits, notably one of a lady in a pale-green evening dress. K. Pochwalski's portrait of a Polish gentleman belongs to the artist's best work.

Among the "landscape painters" Rudolf Quittner was represented by two characteristic pictures full of poetic beauty. M. Suppantshitsch knows his Austria well and seeks his motives in her rich scenery, and the same with Ferdinand Brunner. Hans Ranzoni showed some lovely bits of landscape which prove that this artist

has not lost his cunning. Eduard Ameseder, Raimund Germela, E. Baschny, J. Nep Geller, Frau Tina Blau, J. Jungwirth, Frau Florian Wiesinger, Max von Poosch and Adolf Schwarz were well represented, as also Eduard Zetsche, whose bits of landscape have their personal touch and are



MARBLE BUST

BY ALBERT SCHLOSS



INTERIOR OF DALMATIAN ART EXHIBITION AT SPALATO

besides of a good quality. Among the *genre* painters a new one, Franz Windhager, of whom much may be hoped, made his first entrance before the Vienna public; his one picture *Beim Heurigen* is a breezy vista of life in the Vienna forests, and is well painted. O. Ružička exhibited some of his scenes from Moravia. Otto Herschel's lovely old-world studies of delicate draperies and subtle harmonies are always welcome. His *Mother and Daughter* and the half-nude figure of a young girl seen through a looking-glass showed marked advance on his previous work. Fräulein Elsa Eder's *Group of Azaleas* and Fräulein E. Laske's *Study in Oils* are also worthy of mention.

In the plastic section, place must first be given to the guests, De Bremaecker (Brussels), Adele Paasch and Josef Limburg of Berlin, who all showed interesting work. Paul E. Fiedler's bust of the composer Béla Laszky; Albert Schloss's bust of a child; Melanie von Horsetzky's bust of a young lady; and Hugo Taglang's bust of a child were other items of interest. Fritz Weghaupt's porcelain figure of the

Emperor, seated, is another tribute to the progress in the art of Vienna ceramic making. F. Gornik showed some excellent bronzes. A strong and vigorous piece of work was F. Zelezny's carved ebony figure of a steer; and some excellent medals were shown by Hans Schaefer. A. S. L.

SPALATO, DALMATIA.—At the close of last year was held the first Dalmatian Art Exhibition. All Dalmatian artists, no matter where they might be living, took part in it,

and in spite of the early scepticism felt as to the success of the venture, everybody was delighted with the display, which met with unstinted praise and applause. The Ministerium für Kultus und Unterricht in Vienna, the Governor of Dalmatia, and many private persons purchased the exhibited works of art. From this point of view the success could hardly have been better; nor was the artistic success a trifling one. Bukovač, Vidović, Meštrović, Dešković were represented by works which would



"THE OLD CHURCH"

BY EMANUEL VIDOVIĆ



"ICARUS"

BY VLAHO BUKOVAC

do credit to any exhibition. Besides that we had the opportunity of making the acquaintance of some new men whose works show much more than mere promise, as, for instance, Rosandić, Rački and Krainer. For this reason the second Dalmatian Art Exhibition, which is to take place in two years, is looked forward to with great hopes, for we are certain that in the meantime the number of really good and mature Dalmatian artists will have largely increased.

Plastic art was in this exhibition very well represented. Its leading representative is Ivan Meštrović, who is now living in Paris. He is the most significant artistic force not only amongst the Croats, but among all South Slavonian artists in general. His sculptures exhibited in the "Seces-

sion" in Vienna have been a great success. Lofty in feeling, daring in his motives, and deep in conception—such are the characteristics of this artist. Here in Spalatō he is already known by one of his collective exhibitions, which took place some years ago, and by the monument to the Croatian poet, Luka Botić, of this place. The works he exhibited on this occasion were all new. The *clou* of the exhibition was his group—*Laokoon mojih dana* (Laokoon of my Days)—a mature woman of voluptuous form embracing an old man, seated, whom she grips with her teeth underneath the shoulder. The robust muscles of the woman betray the strength of a raging passion, while the wry face of the old man bears an expression of pain. *The Bard of my People* shows us a blind "guslar" guided by a boy, the contrast between old age and youth being very effective. The head of the "guslar" expresses the pain of his own misfortune, combined with the sorrow he feels for the misery of his people, which is the burden of his song. Though none of the other sculptors is to be compared with Meštrović, nearly all of them exhibited works of merit. Very well known and popular is Ivan Rendić, who started his artistic work at a time when such a thing as Croatian art did not yet exist. His sculptures are of an academic type mostly, but some of them are excellently



"THE MUSICIAN"

BY TOMA ROSANDIĆ

Studio-Talk



"THE BOSNIAN"

BY BRANISLAV DEŠKOVIĆ

modelled. *Dubravka* betrays a true plastic perception; *Meditation* is very graceful and noble; the lower part of the *Pietà* is exquisite, particularly the head and shoulder of the dead Christ. Branislav Dešković's mastership in animal sculpture was proved by his works *The Draught Horse*, *The Ass*, and *The Dog*. *Two Old Ones* is the best one of all his compositions, and has been exhibited in the "Salon" of Paris, where it gained much approbation. An artist from whom in the future one may look for good things is Toma Rosandić. Some of his works, for instance *Remorse* and *Portrait of an Old Man*, are influenced by Meštrović, to be sure, but in others he follows the bent of his own mind. *A Dalmatian Peasant-woman*, by Bruno Bersa—a pleasant, graceful head—and *Portrait of a Musician*,

by T. Duković, are both of them works worth mentioning.

Among the painters I must name first of all Vlaho Bukovač, a professor at the Academy of Arts in Prague. He exhibited about fifteen pictures, all of them of the best artistic quality. Bukovač is a painter of more than ordinary ability, and his works have been seen in many foreign exhibitions. He is excellent as a portrait-painter. His *Portrait of Mrs. B.*, one of the best he showed here, is a work full of animation and freshness, besides being very effective in colour. A charming and graceful reminiscence of the painter's family life was given in his picture called *My Nest*. Two well-painted nudes were also among his contributions—one called *The Hot Bath* being, perhaps, the finest bit of painting he has done so far. I liked his *Dante* triptych much less than his diptych *Icarus*, the latter an admirable achievement. Emanuel Vidović, one of the most talented



"VILLA MEDICI, ROME"

BY LUCY S. CONANT



"PROUT'S NECK, MAINE"

BY WINSLOW HOMER

artists represented at the exhibition, exhibited a few of his most recent works, showing considerable advance in executive power on his earlier works. His painting is marked by poetic feeling with sometimes a trace of *naïveté*. A good example of it is his *Old Church*, harmonious in composition and colour. Celéstin Medović is portraitist, historic genre and landscape painter, and his exceptional virtuosity is seen in nearly everything he essays. His landscapes are painted with great veracity. Of his figure subjects, *St. Francis of Assisi*, one of the things he showed at this exhibition, is one of his best, but in portraiture he is less distinguished, the best example of this branch of his work being *A Lady with Diadem*, but even that reminded one of Bukovač. Mirko Rački showed a series of etchings disclosing considerable power of invention. In his paintings, interest centres in the vigour and novelty of his perception rather than in the colour. Paško Vučetić, a native of Spalato but now living in Belgrade, also showed some good portraits, but in general he seems to be much influenced by Stuck. A young painter of much ability is N. Marinković, whose portrait of the philosopher Petrić speaks well for his future.

MILAN BEGOVIĆ.

PHILADELPHIA.—The sixth annual exhibition of the Philadelphia Water Color Club at the Pennsylvania Academy of Fine Arts was quite equal in interest and quality of the work shown to any that this thoroughly modern group of artists has held. The jury of selection showed plainly that they were not bound by any narrow view of what constitutes true artistic merit, and certainly deserve great credit for the way in which they discharged their difficult duty. The pictures were hung on the walls so spaced as to be most effective and not in any way suggestive of clash of colour or of tone. It must be said, however, that some of the groups of works would have been less interesting to the layman than to the painter, such, for example, as Mr. Maurice Prendergast's contributions, indefinite as they are in drawing, experimental in colour. Much in the same category could be placed M. Auguste Rodin's group of forty-six drawings, many of which must be quite meaningless to the average visitor to the gallery not interested in the preliminary work that artists of M. Rodin's standing find so necessary and which leaves so much for the imagination to complete. They are apparently sketches of partly evolved *motifs* made

Studio-Talk

for his own use, and intelligible only to him as notes of ideas finding final embodiment in marble.

The Catalogue contained the names of an unusual number of women, and they contributed some of the best work in the collection. The work of Miss Alice Schille, *Two Children*, and a number of sketches made in Brittany should be especially mentioned. The first-mentioned picture is a work expressive of tender sentiment as regards subject and very successful as an example of pure water-colour unaided by the use of opaque pigment. Miss Violet Oakley's sketches of the *Children of Dr. George Woodward* reflect credit on her ability to depict the character of the child in art. Miss Elizabeth Shippen Green exhibited a group of portraits of the *Children of Owen Wister, Esq.*, simple and unpretentious in pose and treatment. Miss Lucy Conant's pictures of the *Gardens of Famous Roman Palaces* deserve particular notice. A series of original drawings by Maxfield Parrish, depicting scenes from "Wonder Tales of Greek Mythology," and another series of illustrations for

the "Arabian Nights Entertainments" lent by "Collier's Weekly," showed wonderful wealth of imagery combined with masterful skill in drawing. Thornton Oakley's original illustrations of *Scenes about the Docks and Blast Furnaces* were extremely interesting and served to show the picturesque side of our industrial activity.

The irresistible onward rush of a great wave at *Prout's Neck, Maine*, rendered by Winslow Homer in a direct and forceful handling of simple washes of colour, has resulted in a refreshing work suggestive of the mighty power and movement of the ocean. Henry B. Snell, in a *Cornish Fishing Cove*, showed the sure touch of the well-trained brush and gave us true and convincing results. Excellent each in his own way are J. Henry Moser's *September Haze*, and *A Long Island Beach*, by W. L. Lathrop. Harold B. Warren's *West Mountain, Mt. Desert*, is conscientious and careful in painting and truthful in effect. A fine piece of still life painting was shown by Joseph Lindon Smith in *A Roman Vase*. The Beck Prize was



"MARKET, VERONA, EARLY MORNING"

BY ALEXANDER ROBINSON

Art School Notes



SKETCH OF CHARLES WOODWARD BY VIOLET OAKLEY

awarded to Maxfield Parrish for his work, *Landing of the Brazen Boatman*.
E. C.

ART SCHOOL NOTES.

LONDON.—An attractive exhibition was held last month at the South London Art Gallery of work executed by students of the Camberwell School of Arts and Crafts. The exhibition, which was arranged principally in the Ruskin room of the Art Gallery (which adjoins the Camberwell School), illustrated by the variety of its contents the broad field of industries covered by the school's curriculum. Nothing was more interesting than the specimens of pottery arranged in the centre of the Ruskin room, especially those contributed jointly by Mr. A. and Mr. H. Hopkins. These were described as "the first outcome of experiments in the chemistry of glazes and their use in art in their application to good thrown earthenware shapes," and the best of them were charming in their grace of form and delicacy of colour. If the two young potters can preserve in the further developments of their craft the simplicity of these early efforts there should be a considerable demand for their work. Needlework figured largely in the exhibition, and there was a

good collection of bookbindings, notably by Mr. H. G. Adams, Mr. R. Pearce, Mr. H. H. Cushion, and Mr. R. Venner. Printing, plastering, wood-carving, gilding, jewellery, lettering, cabinet-making, costume drawing and design, stained glass and lithography are but a few of the subjects taught in the school over which Mr. W. B. Dalton presides, and all of these were well represented. Good book illustration and other black-and-white work were shown by Mr. A. S. Hayes and Mr. J. Jaggs, and by a young Spanish student, Mr. R. Montes. One of the best of the water-colours was a study of an old woman's head by Mr. J. Turner. Painting the figure in oils is a new development at Camberwell, but there was promise in some of the sincere and careful studies from life shown in the exhibition of carpenters at work at the bench. School of Art Scholarships have been awarded at Camberwell by the London County Council to Alfred S. Hayes, Mabel D. Johnson, Madeleine Kings-Lynne, William G. Whitaker, Constance A. Cocksedge, Isabel E. Drake, Emily E. Mullins, Daisy S. Newton, Jessie M. Nicholson, Margaret D. Nicholson, and Ruth Thurley with extensions for two years to Millicent Coleman and Lilian C. Fox. In the last National Competition silver medals were gained by Gertrude Coleman and Guy Miller, and bronze medals by Evelyn Bousfield, Margaret L. Greig, James H. Hogan, Arthur Langford, Maude Rogers, Hilda Russell and Daisy V. Wilks.

The prizes given by the Society of Arts to the students of the Artistic Crafts Department of the Northampton Polytechnic Institute, Camberwell, were awarded last month to Mr. John Allan and Mr. W. W. Meedy. The special prizes offered on the same occasion to the Artistic Crafts students by the Worshipful Company of Skinners were taken by Mr. Alfred J. Barnes and Mr. Cyril Bailey.

A curious indication of the remarkable development in England of the practice of studying from the living model was seen last month in the reading before the Architectural Association Debating Society of a paper by Mr. E. Constable Alston on "Drawing from the Life, its Value to Architects." A generation or two ago no artist would have thought of suggesting that it could be necessary or advantageous for architects at large to draw from the life, and architects who desired to do so would have found it difficult to discover a school in which to work. To-day, when life classes exist

Art School Notes

everywhere, both in London and in the provinces, it seems strange that there was a time, within the memory of artists still among us, when the Curator of the Living Model Academy in Upper St. Martin's Lane claimed that his institution was the only school in England, except that of the Royal Academy, in which drawing and painting from the life could be practised. It was in 1841 that this assertion was made, and it was probably not far from the truth, for in a great city like Manchester there was no attempt to institute a life class until 1845. "The want of such a class," said the promoters of the scheme, "has long been felt by the students and artists of this town as an insuperable bar to professional advancement." Even at the Royal Academy as recently as 1863 there was no drawing or painting from the nude in the day classes, where only draped models sat for three hours a day, three times a week. South Kensington (the Royal College of Art) had by that time arrived at life classes, but no female figure models were allowed to pose. It is worth remarking in this connection that, according to Wilkie, who visited the Beaux Arts in Paris in 1814, no women at that time ever sat in the life classes at the principal art school of France.

The architect of 1841 who was desirous of drawing from the life would probably have found it difficult to obtain admission to the Living Model Academy. Such a thing was then unknown as a class available to any draughtsman who could pay a fee for a month or a term, and no one could enter London's only open life school until he had been proposed and seconded by members and had survived the ensuing ballot. The Living Model Academy, which was the resort of most of the younger artists of the time who could gain admission, and at which Etty was for years a constant attendant at such times as the Royal Academy life classes were shut, was founded about 1825. The schools of the Royal Academy, then at Somerset House, occupied the rooms in which the annual exhibition

was held, and the life and other classes were therefore closed for five months in the year. This inordinately long vacation induced some of the more industrious students to start an outside life class, at first in a room adjoining Temple Bar, which developed later into the Living Model Academy. The foundation of this institution brought about a welcome improvement in the supply and quality of artists' models. They were scarce and dear in the early years of the eighteenth century, when at the Royal Academy one or two of the porters posed regularly for the male figure, and there were but few openings for outsiders. One of these porters was the well-known Sam Strowger, whose name is familiar to the readers of Leslie's "Life of Constable." Strowger, who came from the same part of Suffolk as Constable, was for years the "man-model" of the Royal Academy. He served in the Army until his discharge was purchased by the Academy Council.

Mr. W. Goscombe John, the newly elected Academician, will be the Visitor for April at the Royal Academy School of Sculpture. In the same month Mr. E. J. Gregory will visit the School



DESIGN FOR A CHRISTMAS CARD

(L. C. C. School of Art, Westminster)

BY MISS M. TRINDER

Reviews and Notices

of Drawing and Mr. Seymour Lucas the School of Painting. The Visitor in the School of Architecture will be Mr. T. G. Jackson.

Westminster School of Art has made rapid progress under Mr. Mouat Loudan, the director, since its installation a year ago in the new building provided by the London County Council in Vincent Square. At the last sketch club quarterly "at home," examples of the students' work were exhibited, and the quality of some of the painting and modelling from the life was uncommonly good. The studies were shown in competition for local prizes, and these were awarded to Miss Haig and Miss Kay for modelling from the life, with honourable mentions for decorative modelling to Mr. F. W. Hurdman (design for an overdoor to a music-room) and to Mr. John Wadley. The first prize for painting from the life was given to Miss U. W. A. Parkes for a capable full-length study, the second to Miss M. Trinder, and the third to Miss B. S. Pedder, who also won the prize for drawing with a group of studies, Mr. E. G. Stay winning the second prize, and honourable mention being given to Miss Parkes. In the design competition Miss Davison was first and Miss Lancaster second. Miss L. Lancaster, who was honourably mentioned for design, was awarded the sketch club quarterly prize. Among the landscapes, the water-colours by Miss Trinder, simply and directly painted, attracted attention. Miss Trinder's contributions also included the interesting design for a Christmas card now reproduced. W. T. W.

REVIEWS AND NOTICES.

A History of British Water-Colour Painting. By H. M. CUNDALL, I.S.O., F.S.A. (London: John Murray.) 21s. net.—It is somewhat strange that, in spite of the multiplication of art monographs during the last twenty years, no complete history of water-colour painting should hitherto have appeared; but the gap has now been to a great extent filled by the appearance of Mr. Cundall's new volume with its numerous excellent reproductions of typical work done in England from the sixteenth century to the present day, including early miniatures and examples of water-colours by Sandby, Wheatley, Cozens, Grobin, Constable, Turner, Bonington, Cotman, Cattermole, Rossetti, Burne-Jones, Millais, Fred Walker, Fred Tayler, Arthur Melville, Whistler, and many other artists of note. The book contains a vast amount of carefully collected information that will be of

great use to the future historian, the actual text being supplemented by appendices giving brief biographical notices, alphabetically arranged, of the chief exponents of the art under notice, and lists of the past and present members of the more important London societies, to which—the title of the compilation being British, not English, Water-Colour Painting—those of the principal Scotch and Irish associations should certainly have been added. Beginning with an interesting account of miniature painting, in which he gives due credit to the Irish monks who introduced the art into Northumbria, Mr. Cundall passes on to consider what he aptly calls the Topographical Draughtsmen, amongst whom he places the Dutchman, Pieters Tillemans, as one of the first to paint in water-colours in England; William Tavener, Alexander Cozens, and the two Sandbys; and he notes that although the pioneers of landscape painting, Wilson, Gainsborough, and Constable, worked chiefly in oils, sketches in water-colour from their hands have been preserved, proving that had they wished to do so they could have achieved excellent results in the less familiar medium. In the latter portion of the book the artists are grouped according to the societies to which they belonged, full details of which are given.

Ancient Tales and Folklore of Japan. By RICHARD GORDON SMITH. (London: A. & C. Black.) 20s. net.—The author tells us in the preface to this work that the stories which are gathered together therein were told to him during his nine years' residence in Japan, by fishermen, farmers, priests and others with whom he was in continual association. Many of them are new to Eastern readers, and most of them will be found interesting to students of folklore and lovers of old-world myths. The illustrations, which are reproduced in colours, are not good from either an Eastern or a Western point of view, as, like so many drawings that are produced in Japan at the present day, they exhibit an admixture of the two styles, entirely destructive of the essential charm which rightly belongs to each when undefiled by contamination with the other.

Old Lace: A Handbook for Collectors. By M. JOURDAIN. (London: B. T. Batsford.) 10s. 6d. net.—This latest addition to the already copious literature on old lace has several distinctive merits of its own, the chief being the care with which it traces the influence of contemporary art and design upon the development of lace and that of different countries and schools on each other, and the arrangement in chronological order

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of the excellent illustrations (which number several hundred), enabling the student readily to follow each step in the evolution of the various styles. For the rest the book shows a very true appreciation of the exquisite beauty of the delicate craft, as well as a most intimate acquaintance with the history of the development of needle point and bobbin lace from the early 16th century to the present day. Copious notes giving the names of the authorities consulted, and a glossary of technical terms, add to the value of the volume.

D. Y. Cameron's Etchings. With an Introductory Essay by FRANK RINDER. (Edinburgh: Otto Schulze & Co.) 12s. 6d. net; éd. de luxe, £1 11s. 6d.—It is about twenty years since Mr. Cameron, originally destined for a mercantile calling, began to etch, and in the interval he has been steadily forging ahead, until now he can confidently claim a place in the very front rank of living etchers. The total number of his plates up to the present, as we learn from Mr. Rinder's interesting appreciation, is 220, and of these sixty appear in this volume in the shape of half-tone reproductions. Taken as a whole the reproductions are excellent, and sufficiently near to the artist's proofs to enable one to appreciate their distinctive qualities. Here and there, it is true, the printer has hardly done justice to the subject, and this we think it is to some extent the case with the two representing what many regard as the artist's greatest achievements in landscape and architecture respectively, viz., *The Meuse* and *The Five Sisters of York*, the latter "an image of prayer ascending heavenward on the wings of light," to quote Mr. Rinder's expressive characterization, and both, as he tells us, "the issue of an infinite series of rejections." While we can endorse his advice to study Mr. Cameron's works directly, it should be borne in mind that, owing to the extremely small number of his proofs in existence and to the eagerness with which they are sought by collectors, very few people have an opportunity of doing this, and have therefore to be content with process reproductions, but for which the artist's work as an etcher would be utterly unknown to many.

Stained Glass Tours in France. By CHARLES HITCHCOCK SHERRILL. (London: John Lane.) 6s. net.—Mr. Sherrill has set himself the task of providing an answer to the question—"Where does one find good stained glass in France, and how can it most conveniently be seen?"—and has very successfully accomplished his purpose. Though obviously intended to be a guide-book, it contains so much that is interesting even to

those who are not fortunate in seeing the beautiful windows that the author describes, that it should be in the hands of every one who is at all susceptible to the charm of stained glass. Mr. Sherrill has divided his subject into three parts, dealing first in each case with the glass of a particular period, and following this with a chapter describing the tours he recommends the reader to undertake in order to see the best examples extant. At the end of the book he gives itineraries of all the tours, showing the distances, and also the distance of each place mentioned from Paris; and when it is understood that the programme mapped out includes visits to such famous cathedrals and churches as those of Chartres, Bourges, Amiens, Rouen, Rheims, and the Ste. Chapelle at Paris, to mention a few only of the host of places to each of which he devotes a special chapter, some idea may be gathered of the scope and interest of the book.

A Century of Archæological Discoveries. By Professor A. MICHAELIS. Translated by BETTINA KAHNWEILER. (London: Murray.) 12s. net.—The German language, and the German language of science especially, is not to be counted among the easiest to render into English, and the translator of Professor Michaelis' book is to be congratulated upon her excellent English version of this important work. The book, intended rather to be of service to students than for those who are already deeply versed in the study of archæology, recapitulates the history of the discoveries and the work undertaken during the last century in all those places of the Old World which have been laboriously compelled to yield up their buried treasure and to add to our store of knowledge of a bygone age. The numerous illustrations have been chosen with a view to their value to English readers, and are excellently reproduced in half-tone.

Fairbairn's Book of Crests of the Families of Great Britain and Ireland. 4th ed., revised and enlarged. (London and Edinburgh: T. C. & E. C. Jack.) 2 vols., 25s. net.—The publishers of this new and greatly enlarged edition of "Fairbairn" are to be warmly commended for the enterprise they have shown in undertaking this re-issue, and especially in bringing it within the reach of a much larger public by reducing the price from three guineas to little more than a third. As now revised and extended, the work stands unrivalled among books of its class. The list of crests, arranged alphabetically according to surnames, occupies over 600 pages of the first volume and embraces no less than 43,000 entries; the mottoes take up nearly

Reviews and Notices

100 pages at the end, and these are followed by a key by means of which the owner of any given crest may be identified, and a concise glossary of heraldic terms. The second volume is wholly devoted to illustrations, which consist of 314 engraved plates printed on a tinted ground, the number of crests figured thereon amounting altogether to upwards of 4,000, of which 1,330 are entirely new. An exhaustive work of this kind has, of course, a special interest for designers and craftsmen in many branches of industry, and to such we can unreservedly recommend it.

To Messrs. Archibald Constable & Co.'s "Westminster" series of technical handbooks a volume by Mr. ARTHUR LOUIS DUTHIE has been added, dealing with *Decorative Glass Processes*. (6s. net.) The processes treated of by the author, who has had practical experience of them as a designer and executant, are those involved in leaded lights, stained glass, embossing or "etching," brilliant cutting and bevelling, the sand-blast, gilding, silvering, and mosaic. Special chapters are devoted to proprietary and patented processes, and at the outset an account is given of the various kinds of glass employed in the processes described.

In the new issue of *The Year's Art*, edited by Mr. A. C. R. Carter, and published by Messrs. Hutchinson & Co. (cloth, 3s. 6d. net), eight of the nine illustrations are views of the art galleries in the Franco-British Exhibition of last year; and Mr. Marion Spielmann contributes a succinct account of the unique display of works gathered together on that occasion. The directory of art workers, one of the many useful features of this carefully edited annual, has been enlarged, and now occupies nearly 200 out of the 600 odd pages of letterpress.

John Smith's *Catalogue Raisonné of the Works of the most Eminent Dutch, Flemish, and French Painters*, after being out of print for many years and so scarce that as much as £25 or £30 has had to be paid for the set of nine volumes, has been reprinted and issued by Messrs. Sands & Co., of London and Edinburgh, at the price of five guineas net. The text is precisely the same as that of the original issue, the binding and general format of which have also been matched, but the reprint has the advantage of a series of 42 photogravure plates distributed throughout the first eight volumes. The comparatively low price at which this important work is now obtainable will doubtless ensure a quick sale of the limited edition which has been printed.

A valuable companion to Smith's *Catalogue*

Raisonné will be found in certain volumes of the *Klassiker der Kunst in Gesamtausgaben*, published by the Deutsche Verlags-Anstalt at Stuttgart. In each of the volumes composing this series excellent half-tone reproductions are given of all the known paintings of one or other great master. Thus the volume on Rembrandt, of which the third impression has recently appeared (Mk. 14, cloth), gives in its 643 illustrations (mostly full-page) reproductions of all authenticated paintings of the great Dutch master, together with those by pupils of his on which he is known to have worked, a few that have been lost sight of, and others falsely attributed to him. The volume is prefaced by a carefully written biographical sketch from the pen of Adolf Rosenberg, and at the end, besides a useful series of notes, a list, arranged topographically, is given of present owners of the pictures.

An important work dealing with the history of Viennese porcelain has been issued by the Hof- und Staats-Druckerei in Vienna, under the title of *Die Kaiserl. Königl. Wiener Porzellanmanufaktur* (Mk. 150). The work is the outcome of an exhibition of Old Viennese Porcelain, held at the Austrian Museum for Art and Industry four years ago, and is illustrated by forty-two very fine plates, including twelve in colour, as well as illustrations interspersed throughout the text, which as regards the first period, before the factory came under the protection of Maria Theresa, has been written by Dr. Braun, director of the Museum at Troppau, while its subsequent history is dealt with by Regierungsrat J. Folnesics, custodian of the Austrian Museum.

Two novelties in fountain pens have been placed on the market by the makers of the famous Waterman Ideal Fountain Pen—one a pen which is self-filling, and the other a pen made especially for travellers, and quite proof against climatic derangements. It is interesting to note that last month was the 25th anniversary of the Waterman "Ideal" pen, for it was on February 12, 1884, that Mr. L. E. Waterman, its inventor, after making a small number, effected his first sale in New York. The universal popularity of the pen is the best tribute to its sterling qualities.

Another anniversary in this year of anniversaries is that of the Carron Company, which dates the beginning of its business career no less than 150 years back. The Company has by the excellence of its manufactures, such as grates, stoves, lavatory fittings, and so forth, gained a wide and well-deserved reputation, both at home and abroad.

THE LAY FIGURE: ON GREAT EXPECTATIONS.

"I THINK there is some justification for the assertion which we have heard so often, that artists generally are lacking in real business capacity," said the Art Critic. "At all events, I question whether many of them are good business men."

"Why should they be?" cried the Man with the Red Tie. "They are producers, not retailers, and there is no necessity for them to learn the tricks of trade."

"But the producer must know how to dispose of his productions if he is going to make a living out of them," objected the Critic. "If he has not this knowledge what is the use of his going on producing? In a very short time he will be over-stocked, and then he will become disheartened and lose his efficiency for want of encouragement."

"But if his work is good its merit will always ensure its receiving attention," returned the Man with the Red Tie. "There is no need to push or advertise it; people will seek it out because they want it."

"That is the commonest of all fallacies," broke in the Dealer, "and one which does more than anything else to keep the bulk of artists in poverty. I can speak here from my own experience, and I say emphatically that nothing will sell unless it is properly advertised."

"And as advertisement is the soul of business," laughed the Critic, "the man who refuses to advertise is lacking in business capacity. That is part of my contention. I feel that the artist is too much inclined to spend his life in expectations without doing anything to realise these expectations practically."

"Would you turn him into a mere tradesman?" asked the Man with the Red Tie. "Would you have him adopt the wicked ways of commerce and sink to the level of the shopkeeper?"

"Well, what is he but a tradesman?" retorted the Dealer. "He offers things for sale and he must sell them if he is to live. His wares are subject to the same laws of supply and demand that affect other commodities; why should he claim to occupy a position which allows him to disregard these laws?"

"Because he is an artist," replied the Man with the Red Tie; "and, being an artist, he cannot be expected always to keep his eye on the state of the market. Still less can he be expected to turn out things to suit some momentary fashion."

"I grant you so much," said the Critic, "but it

does not follow that because a man should not be constantly studying the market he should never give any attention to the common-sense details of his profession. For want of this attention he is apt to land himself in difficulties which with a little discretion he might have avoided."

"But discretion and business capacity are not the same thing," cried the Man with the Red Tie.

"Oh yes, they are," replied the Critic, "the discreet business man does not frighten away custom by over-pricing his goods, by refusing to show to possible buyers the sort of things they are likely to want, or by insisting that they are mere idiots who do not know their own minds. He does not make the mistake of trying to palm off on them shoddy stuff, but he takes care to display attractively the good things that he has for disposal."

"In fact," broke in the Dealer, "he does everything that the average artist does not do. My complaint against the whole profession is that the artist is an entirely unpractical person to deal with. For instance, I have a client, not too well off, who wants to buy a small picture by a man he fancies; when I go to that man and ask him for something suitable he tells me he hates painting small pictures and that I must have a large one at a large price or go without. My client, of course, goes away and buys something else, a piece of furniture, perhaps, or a bit of old china, but usually not a picture. You see, he wanted that particular man's work, and a thing by another painter would not appeal to him."

"That painter might sell his large picture to someone else," objected the Man with the Red Tie; "your client is not the only buyer in the world."

"Ah! there you prove my contention," cried the Critic. "Artists are always expecting the right buyer to turn up, and they will do nothing to turn expectations into certainties. That is where they prove themselves to be bad business men. When small pictures are in demand they have only large ones in stock; when low-priced things are wanted they have only costly ones to offer. They do not watch the trend of the public taste and try to provide what is likely to be appreciated. Why, the veriest beginner expects to get his hundreds for the large canvases which he, a man with his reputation unmade, puts before the public, and complains that he is misunderstood because other people will not take him at his own valuation. He does not see that the best advertisement he can have is to get his pictures about, even if at first he has to sell them at a sacrifice. Surely this implies a want of business insight." THE LAY FIGURE.

"Have nothing in your houses that you do not know to be useful, or believe to be beautiful."—WILLIAM MORRIS.

The National Society of Home Art and Decoration

The purposes of this society are as follows:

1. To secure the adoption by building contractors, architects and owners of better standards of design and decoration in the average American homes, city, village and country.
2. To urge the study of the principles of home art, architecture and decoration in schools and educational organizations.
3. To take part in the exhibitions of architectural and arts and crafts societies, with a view to the assembling of designs and examples bearing upon the subject.
4. To conduct through the columns of *THE INTERNATIONAL STUDIO* a department of suggestions to readers and members of the society, and also to conduct an established inquiry department, through which, by

publication or personal replies, information bearing in any way upon the subject may be readily secured in so far as expert authorities and careful consideration can supply it.

5. To keep members informed concerning publications and exhibitions, through the columns of *THE INTERNATIONAL STUDIO*, and the bulletins and publications that the society may be called upon to issue.

6. To cooperate with local clubs and associations in supplying exhibitions, lectures, lantern-slides, etc.

An advisory committee of eminent specialists will shortly be elected, and their services invited in their several capacities.

For information concerning MEMBERSHIP, apply to the Treasurer, Mr. Pendleton Dudley, 34 Pine Street, New York.

A PLEA FOR THE OPEN FIRE-PLACE IN DECORATION

TO REVEL in the charm which lies in an open fire—one's own fire—the luxurious delight of lounging before its glowing embers or sitting in the twilit room with the gleam from the leaping flames touching here and there the polished surfaces of furniture or brass or crystal ornament, is the dream of every incipient house owner. But in the material realization of these dreams, to insure

an even temperature and sufficient warmth to the house, other modes of heating must be installed, and as the comfort-loving citizen of the United States demands this, he will, alas! sacrifice beauty to insure it.

Therefore, the installation of hot-water or steam system of direct radiation, which has in the very recent past meant the placing of steam pipes or radiators in a room, secures such provision for health and comfort as the home builder has wisely deemed essential, and where he is a man of modest



By Courtesy of Pierce, Butler & Pierce Mfg. Co.

SOME CLEVER ARCHITECTS HAVE FOUND IT POSSIBLE TO PLACE THE HALL RADIATORS IN THE PANELS OF THE WAINSCOT

A Plea for the Open Fireplace



THE GREAT FIREPLACE IS FLANKED BY RADIATORS SET UNDER EACH WINDOW

means he has allowed it to go at that and endeavored to forget the dream picture of darting flames and glowing embers, and enjoyed the even temperature his radiators assured. Unfortunately, he occasionally compromised with his ideal and added a sham fireplace, its narrow shelf supporting a beetling overmantel of fearful design, the tiny shallow opening holding three aggressively false logs, which on occasion would emit small flickering flames together with overwhelming fumes of gas.

To-day, however, there is a decided tendency toward abolishing imitation and false effects in house building, decoration and furnishing, and the sham affair is left out. A real open fireplace may be put in as one of the decorative features of the room. Regarding it from this viewpoint alone it gives excellent returns for the cost, as it goes far toward supplying the livable and inviting look so desirable in the home. Also the ventilation that the open chimney provides is important, particularly when during the rigors of winter the rooms are comfortably heated by steam or hot water, and in the early spring and late fall it will be found not only a delight but an economy, supplying all the heat necessary in the rooms.

In houses of small cost the simplest style of mantel shelf and the least conspicuous tile or brick (in color or

form) to surround it should be selected. Where the arrangement of the rooms of the first floor allow them to be thrown together a single such fireplace will form a decorative adjunct to all of them. This may be placed in the central hall facing the door, or at the end of either the dining-room or living-room which flanks the hall. The location and style of the heaters also used in these rooms are important. A few of the manufacturers of such supplies have awakened to the call of the architect, the decorator and the house owner in providing forms which are less obtrusive and which lend themselves to various methods of disguising these most necessary fixtures.

It is now possible to obtain wall radiators, which though designed primarily for use in offices, public halls, etc., have been found well adapted for residences. These may be used in bay windows and under stairways, and are convenient and efficient. Any number of sections may be connected either horizontally or vertically. Some clever architects have found it quite possible to use these in the wide paneling of the wainscoted room, finishing them in a color exactly matching the tone of the woodwork. Also for semidirect radiation a wall box radiator is made. It is built of cast iron, the opening covered



A CHARMING BEDROOM BEAUTIFIED BY THE OPEN FIREPLACE AND MADE COMFORTABLE BY INDIRECT RADIATION

Lenox Porcelain

by crossbar lattice, which is not at all conspicuous or objectionable when placed in the woodwork or plaster surface of the wall. Enamels in white and various colors, as well as ebony, are obtainable, so that it is not a difficult matter to match the wall color in the finish for these. These same finishes are applicable to the larger direct radiators and are much to be preferred to the silver and copper paints with which all styles of heaters have so long been unpleasantly identified.

For the dining-room one finds it difficult to resist the radiator which is furnished with the capacious warming-closet. These may be so placed as to be inconspicuous and the extreme convenience more than offsets the sometime objection to having them visible.

This plea is addressed chiefly to the owner of the moderately priced house, as in those of more elaborate design and costly construction the good architect will unfailingly avail himself of the decorative possibilities of the chimney piece and open fire. Frequently he will employ the indirect method of heating the rooms with steam or hot water. This method does away entirely with radiators, allowing

the heat to enter the room through registers set in the floor or side wall. This permits a perfect control of fresh air as well as the warmed air entering the room. Its cost, however, is about one-third more than that of the direct radiation.

The suggestion for the small house offered above may be followed with results as satisfying in comfort as those to be obtained by the installation of this more costly system. By using at least one open fireplace, and by the careful selection of such styles of radiators as may be best suited to the rooms, giving these a finish harmonizing with the general scheme, one may secure the desired comfort while retaining his ideals, and at no greater expense.

THE New York Society of Ceramic Arts will hold an exhibition in the galleries of the National Arts Club, 119 East 19th Street, New York, from March 24 to April 10.

PORCELAIN MADE IN AMERICA BY ARTHUR V. ROSE

THE English manufacturers have always considered themselves safe and beyond competition in the production of English china, or "bone china," as it is more commonly known, in contradistinction to French, German or Austrian china, which is a hard, or feldspathic, body. But it is, nevertheless, an established fact that "bone china," equal in every respect to the finest of the English makes, is being made here, not experimentally, but as a commercial and artistic success.

This achievement has been acquired by Mr. Walter S. Lenox, of Trenton, N. J., after many years of careful experimenting, fraught with innumerable failures and disappointments, and he has surrounded himself with a staff of the best ceramic chemists, designers, modelers, artists, decorators and gilders, who can compete not only in price with their English cousins, but also with the highest class of decorations, painting and gilding that has hitherto come from the English factories alone. Mr. Lenox has added recently to his up-to-date factory a perfect model "bone-china" plate plant and equipped it with all the latest machinery known to the expert potters of the world, including many important improvements of his own, which places him in a position of competing for the trade which comes from our American millionaires and wealthy families with the best of his foreign competitors.

That this is a fact and not mere idle gossip it may be interesting to our readers to know that he has



PORCELAIN

LENOX WARE

Lenox Porcelain

recently finished several magnificent table services for some of our wealthiest and most prominent people, which compare most favorably with the finest the world can produce, both as to quality and translucency of "paste," transparency and lusciousness of glaze, richness of decoration and perfection of details and design.

He has a carefully selected and almost inexhaustible palette of "hard fire" colors, with which he obtains the most marvelous results, not only in the purity and brilliance of the ground colors but in all the delicate colorings for figure, landscape, fruit and flower paintings. This perfection and excellence is



PORCELAIN

LENOX WARE

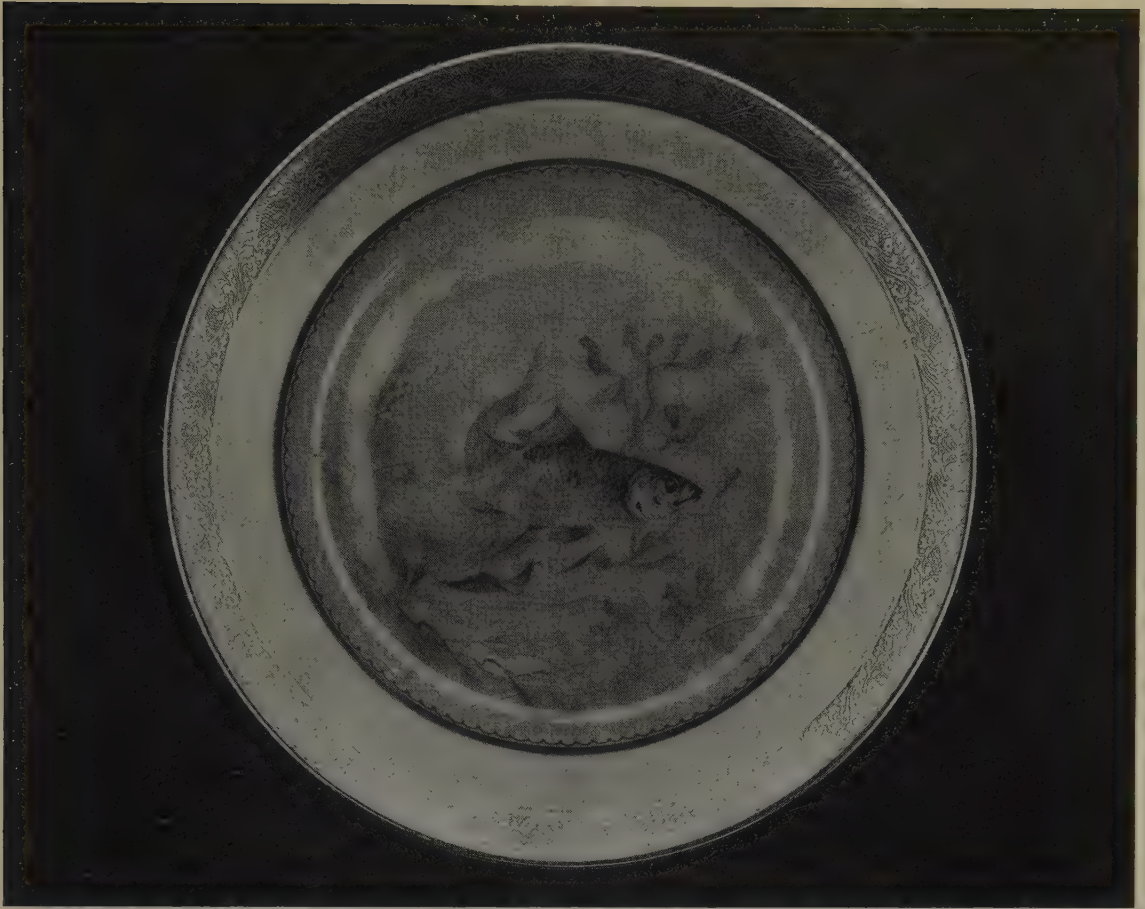
largely to be attributed, first, to the superb quality of the glaze; next, to the colors themselves and their perfect agreement with and adaptability to the



PORCELAIN

LENOX WARE

Lenox Porcelain



PORCELAIN

LENOX WARE

glaze. This same glaze, pure as crystal, contributes, also, to the success of the artist and decorator, who is thus enabled, for the first time in the history of American ceramics, to produce in porcelain that which, until Mr. Lenox's achievement, could only be accomplished by the leading manufacturers of Great Britain.

One of the greatest advantages he has over his English competitors is that he can execute an order for a table



PORCELAIN

LENOX WARE

Among the Schools



ART METAL WORK

ROCHESTER MECHANICS INSTITUTE

service in three weeks to a month, instead of from three to six months, as is the general rule for obtaining the same thing from the English manufacturers. This is of great advantage in the case of fine services to be embellished with coats of arms, crests or monograms, which are invariably wanted in a hurry; in addition to which he has several artists whose specialty is heraldry work of the highest order, and the colors at their command will go a long way toward making an artistic and brilliant success.

Another of his triumphs is the development of the Belleek porcelain, which stands out as a creation of the highest excellence, combining the most exquisite effects of artistic decoration with the best elements of delicate potting, some of the more dainty forms being as thin as egg-shell.

Mr. Lenox, by these great achievements, is destined to become a keen and close competitor for high-class china in the immediate future.

A MONG THE SCHOOLS—OPENING OF THE SUMMER SEASON

THE Cape Cod School of Art, Provincetown, Mass., Charles W. Hawthorne instructor, offers instruction for both men and women in painting the figure out of doors, landscape, portrait and still life, in any medium. The local landscape is very interesting. Back of the town and within easy access of the studio is a

wealth of material in brilliant white sand dunes, broken by the dark green of the bayberry and pine, while by contrast the ocean seen here and there through the dunes is a most wonderful blue. The town is unique even for New England. Mr. Hawthorne will give criticisms in all the classes Tuesdays and Fridays. In addition to these a general criticism will be given in the studio on Saturday morning at ten o'clock of all the work done during the week. This is an important criticism. The work of the students is placed on a large screen and each member's work is discussed by Mr. Hawthorne before the class. By this method the instructor is enabled to get a comprehensive idea of the tendencies of the student and can better advise what to avoid and what to cultivate. It is of the greatest value for the student to see his work in comparison with the work of other members of the class.

Mr. Hawthorne will paint once a month before the class, either the head or still life in the studio, or a landscape or figure out of doors. In this way a practical illustration will be given of the beginning and completion of a study. The students will have the exclusive use of a large new studio situated on one of the dunes overlooking the town and harbor on one side and the sand dunes and ocean on the other. Every convenience for work will be afforded. The studio will be open every evening until ten o'clock for the convenience of the students.

Among the Schools

THE Alexander Robinson tour, having left Algiers, goes up to Naples and Vienna April first. Toward the end of June the party will pass through Switzerland to Bruges and Holland, where the summer school opens for three months, running to October 1. A number of pupils have joined for the five months' Mediterranean tour and some for the eight-months' tour. Many of Mr. Robinson's pupils are advanced students and artists, exhibiting, as well as those who are novices in out-of-doors training. Pupils have come to this school from England, Scotland, Ireland, Sweden, Germany, Italy, Australia, Canada and all parts of the United States. Yet the number taken in sketching-tours is extremely limited. Thorough training in modern methods in all branches of the arts is taught. A feature of Mr. Robinson's work is his ability to demonstrate the methods employed and his well-grounded knowledge and appreciation of good composition.

HENRY B. SNELL will conduct his summer painting-class this season in Holland. The work will consist of outdoor sketching, from the model, still life and composition, either in oil or water color as may be selected. The class will be located at Volendam, the quaint fishing-village on the Zuyder Zee. The merits of Volendam as a sketching-ground have recently been the subject of an illustrated article in these columns. About six weeks will be given to sketching and the instruction will consist of two lessons weekly and one general criticism, with a talk on composition as applied to the making of a picture. At the criticisms Mr. Snell will aim to encourage the students by helpful suggestions to carry on their work to as great a degree of completion as their ability will allow. Many



Troy School of Arts and Crafts

CERAMICS

BY MRS. POPE AND H. J. ALBRIGHT



Troy School of Arts and Crafts

ART METAL

BY RUTH CRANDALL

delightful independent excursions can be made to all the north of Holland. The class sails from New York, June 30, on the steamer *President Grant*. This is one of the Boyd Tours, about which further information can be had by any one interested.

Amsterdam can be reached either by steamer or electric train, and the Rijks Museum, with its wonderful Rembrandt room, can be enjoyed and studied at leisure. The Isle of Marken can be reached by a glorious sail on the Zuyder Zee, or by little steamer, which also connects with Monnikendam and Broek, while an easy walk across the meadows brings one to Edam, where the famous cheeses are piled in the streets on market days. When the class leaves Volendam an opportunity will be afforded to visit the Mauritshuis Gallery, at The Hague, and cathedral at the old Belgian city of Antwerp, and the Louvre and Luxembourg, in Paris.

THE fifth year of the Commonwealth School of Art and Industry will open July 5 and continue through July and August. The school is located at Boothbay Harbor, on the coast of Maine, on a hill overlooking the harbor in the midst of beautiful scenery. The school more than doubled in size last year and the prospect is good for a large increase the coming season. Mr. Randall will teach a class in sketching from nature for the tenth con-

Among the Schools

secutive season. Mr. Valentine Henneman will return to this country from Bruges, Belgium, to teach the class in painting from nature. Mr. William W. Manatt, the sculptor, will again have a class in modeling. In addition to these classes there will be applied design, manual training, normal art and children's classes. There are thirteen instructors in all.

THE Troy School of Arts and Crafts is well equipped with a fine lot of new casts and many most attractive objects for still-life painting as well as costumes for the models. The school is prepared to give a most thorough and complete course in decorative designing. Three years are required to complete this course. The first year is given to the study of abstract form, balance, harmony of line, spacing, etc.; the second year to conventionalizing flower forms; the third year to landscape and figure composition, while the study of color runs through the entire course. The classes will be instructed as follows: miniature, mineral painting and cut-leather work, Miss Adams; mineral painting, Mrs. Pope; wood carving, pyrography and Venetian iron work, Miss Pine; cast drawing, weaving, dyeing and basketry, Miss Durant; jewel and metal work, Miss Ruth Crandall; cast drawing, illustration, nature study, water color and oil painting, clay modeling and decorative design, Miss Pomeroy.

THE ninth summer term of the School of the Art Institute of Chicago begins June 28, but as the work is continuous throughout the year students may enter at any time except in the normal department. The work of the summer is especially arranged for students whose time is limited and

who wish to prepare themselves for some particular work. It is a thorough, practical school. Students are advanced upon the merit of their own work. Provision will be made for students who wish to continue study during the spring and autumn recesses. This arrangement allows the students to enter the school at any time for continuous work or for a short period of study. The instructors include W. M. R. French, director; Louis W. Wilson, Jeannette Buckley, Evelyn Beachey, Herminie Stellar, Antonin Sterba, Margaret Baker, Arthur Gunther and Stacy Philbrick. The courses of study comprise academic, juvenile, normal, decorative design, pottery, ceramics, modeling, evening classes and French. The course in decorative design runs for twelve weeks, from June 28 to September 18.

THE spring term in the department of applied and fine arts of the Mechanics Institute, Rochester, N. Y., began March 15. Instruction is being given in elementary and life drawing, painting, illustration, modeling and pottery, life modeling, metal work and jewelry, carving and architectural drafting. The metal work, jewelry and pottery shops are among the best equipped of any in the country. The class in pottery offers thorough and practical instruction in many forms of pottery production, including built, wheel-thrown, cast and pressed ware; also the decoration of pottery with relief, incising, piercing and slip painting. Instruction is given in mold making, the mixing of clays and glazes and in firing. The shop is equipped with two foot-power and four electric-power wheels and a small high-temperature kiln, besides all necessary apparatus and tools. The work in the class of metal work and jewelry offers practical training.



CERAMICS

ROCHESTER MECHANICS INSTITUTE

In the Galleries



Courtesy M. Knoedler & Co.

THE PICNIC PARTY

BY FRANCOIS FLAMENG

I N THE GALLERIES BY HAROLD BENTLEY

IN THE unfamiliar direction of water color the art of John Singer Sargent was manifested at the Knoedler Galleries last month, when some eighty-three of his studies in that medium were shown. Happily for him, as well as for the public, he has determined for the future to curtail his output of oil portraits and give considerable of his time to other work, of which these remarkable sketches in water color were an earnest. The decision is most fortunate for Mr. Sargent's art, for he has worked many years at concert pitch and, perforce, been obliged to turn out much that, not interesting him, was more or less perfunctory. Engagements for sittings had frequently to be made years in advance, and even then were only secured by the greatest diplomacy. For it was the fashion to be painted by Sargent, and that in a land where such things are as immutable as the laws of the Medes and the Persians. What the duchess of this did, those of lesser social rank had to follow. It might have been said in sober truth that no well-regulated household was complete without a typical Sargent portrait, and thus commissions fairly inundated the clever artistic man.

Despite the alluring prosperity, for these patrons paid well for their canvases, there was a limit to Sargent's endurance and fecundity. He yearned to have a little artistic freedom, to get to the open, and, besides, there were the decorations for the Boston Public Library to be completed. These water colors were the results of summer wandering in his beloved Italy, for there Sargent was born, at Florence. In these Knoedler Galleries were delicious sketches of Venetian palaces, churches and canals; here was shipping, with views over the water, and the man had traveled in Switzerland, in Spain, through France, with his materials ever close at hand, making notes here and there, limning the landscape, the woodland, now on the mountain top, again on far-stretching plain, everywhere enthusiastic, always with certain brush and with unequaled facility, knowing well in advance how to secure his result with the greatest economy of means. The lovely, unctuous sweep, the intelligently placed mass, so full of comprehension—all those famous attributes of the admired Sargent were discernible at a glance. Nothing more clever or appetizing than his rendering of the famous *Santa Maria della Salute* has ever been done in water color; his portrait of his friend, Mrs. Von Glehn, was a gem, and, in short, it was difficult to differentiate with so

In the Galleries



Courtesy M. Knoedler & Co.
THE WEAVER

BY GEORGE DE FOREST BRUSH

bly George de Forest Brush, some of whose earlier paintings of the North American Indian have been seen from time to time. His *Weaver* is an admirable example of his serious research into character and is an entertaining piece of craftsmanship. Some pictures by the distinguished French painter, François Flameng, are shown, notably his *Garden at Versailles*, with its many figures of the Second Empire, drawn with exquisite skill and authority and painted with distinction. Perhaps no one has made this

much of an artistic feast as the man offered. Much interest was manifested and the public daily crowded the galleries. Mr. Sargent stipulated that the pictures must be bought *en bloc*, which caused dismay to the collectors, and he further insisted they must go to some public gallery. Happily, all this was arranged through the public spirit of the president of the Brooklyn Institute of Arts and Sciences, Mr. A. A. Healey, who secured them for that institution, where they will always remain accessible to art lovers. Many American painters have happily received attention at these galleries, nota-

epoch so entirely his own as has this artist. He has caught the sentiment of the time.



Courtesy M. Knoedler & Co.
THE HARVEST

BY M. DIETERLE

In the Galleries

IN THE Montross Galleries, 372 Fifth Avenue, there have been the usual one-man exhibitions all through the season and these have included the work of some of the foremost of the American painters. Notable among these was Willard L. Metcalf, a landscapist of the first order, a man who is identified with the best pictorial representation of scenes in his own country, who has made the Maine coast and the Connecticut hills almost his own in his idyllic representation of their poetry and charm. Some of his pictures have gone to prominent collections, one only recently to the permanent collection of the Pennsylvania Academy of Fine Arts in Philadelphia, a fine composition, *The Twin Birches*, elemental in its portrayal of an exquisite phase of nature. Another work was prominently placed in Washington, and this was a snow scene that attracted great attention at the exhibition of the Corcoran Gallery exhibition earlier in the winter. Mr. Hassam's fine showing included some pictures of the great West, whither the man went to spend several months in study and contemplation. This was followed by the combined display of the work of Mr. Dewing and Mr. Tyron, the former having, among other things, the wonderful panel loaned by Mr. Freer, of the girl playing on the 'cello. It was, perhaps, the fine flower of Mr. Dewing's work.

Horatio Walker follows these with his paintings of cattle, sheep and the figure. For years he has worked away in the Canadian villages, getting a French peasant type, such as one finds in the pictures of the master, Jean François Millet, with whom, of course, Mr. Walker is in deep sympathy, and, possibly, where the peasant of Millet seems to keep to a dull drab hopelessness, something in the air of this Western Continent has in a way injected a trifle more of hopefulness, of color, of movement and of the pictorial in Mr. Walker's men and women. We come across bits of brilliant tints in garment, in foliage and hillside.



Montross Print, Copyright, 1900, by N. E. Montross

SPRING—MAN DIGGING

BY HORATIO WALKER

KEPPEL & Co. show at their attractive gallery, 4 East Thirty-ninth Street, a quite remarkable collection of the etchings of Charles Meryon, whose sad life story is scarcely matched among the not infrequent tales of artistic struggles and tribulations the world has known. The man was unfortunate from his very birth, being a natural son of a London physician and a French ballet dancer. He began as a naval cadet but left that career for art and, because of his color blindness in the beginning, he had to forswear painting. So it was he became an etcher, but before he reached forty he had to be placed in the asylum at Charenton because of his

suffering from melancholy madness aggravated by illusions. He left this place after a year and worked outside until 1866, when the malady increased and he was confined for a second time, dying finally in 1868 at the age of forty-seven. He found time, however, to leave behind him some of the most remarkable etchings, beautiful transcripts of his beloved Paris, for which



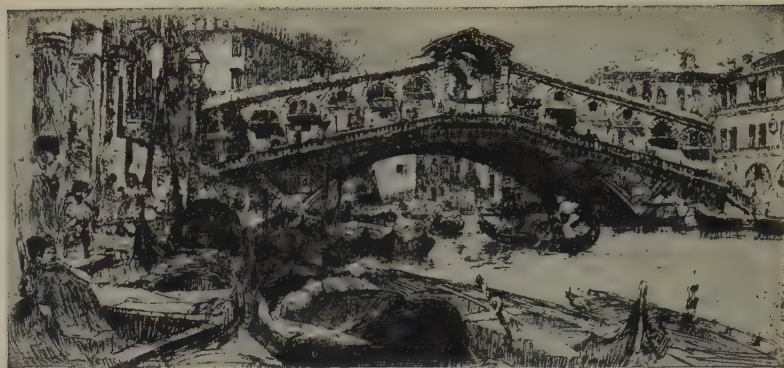
Courtesy of F. Keppel & Co.

SHIPPING AND THE DUCAL PALACE

BY OTTO H. BACHER

In the Galleries

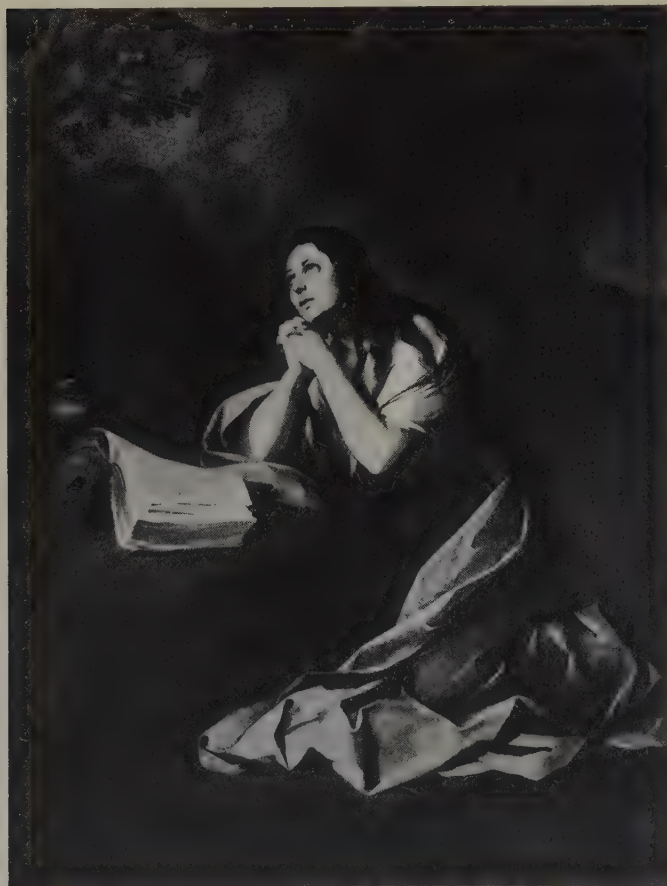
the collector pays many times their weight in gold in these days, yea, even their weight in diamonds, for many thousands of dollars are asked and received for these fragile prints. Here are, at the Messrs. Keppels', some charming things by one of our own countrymen, Otto H. Bacher, himself a remarkable worker with the needle, an intimate friend and pupil of Whistler, whose work is admired of his fellows but whose recognition has surely not been overwhelming. We publish reproductions after two plates, *The Rialto bridge* and *Venice, Shipping and the Ducal Palace*, gems in their way. But, happily for him, though unfortunate for his prices, the artist lives.



Courtesy of F. Keppel & Co.

THE RIALTO BRIDGE

BY OTTO H. BACHER



Courtesy of the Ehrich Galleries

MAGDALENE

BY MURILLO

LVIII

SPANISH art has occupied the considerable attention of the Ehrich Galleries, 463 Fifth Avenue, this season, many unusual canvases finding their way to the walls here, among them two examples of Murillo, one of which we reproduce. It is a Magdalene, of which this artist painted

many during his life, and this particular woman is in the open, with a book. Alonzo Cano shows a *San Stefano* kneeling, in all the gorgeousness of embroidered robe, with a multitude of cherubs about his head, while in the Claudio Coello, the portrait of Isabella Clara Eugenia, Infanta of Spain, there is a remarkable portrayal of femininity with epic poem of the sumptuousness of apparel. Here is a mass of adornment wherein the detail has been elaborately carried out, even to the very pearls sewn on the garment, to the jewelry and precious stones of the cincture, of necklace and earrings, the lace work of collar and ruff, of cuffs, and the many feminine bewitcheries are all faithfully rendered to the life. Perhaps the most interesting of all the pictures shown is a modest, serious Luis de Morales, called *The Flagellation*, with the Christ half nude and a figure beside him. This is painted with a detail and a loving care that are most impressive. The tender expression, the suffering of the main figure one may not mistake, and all through the panel one is certain of the seriousness, the piety of the artist.

A. H.

THE SCRIP

SOME OF THE PORTRAITS IN THE METROPOLITAN MUSEUM
BY ELISABETH LUTHER CARY

THE Metropolitan Museum contain comparatively few portraits if we consider the vast numbers in the Louvre and in the Rijks Museum or even in the National Gallery at London, but it has several shining examples of what we like to consider the great periods of art, and also a number of portraits that clearly indicate modern tendencies among the old masters.

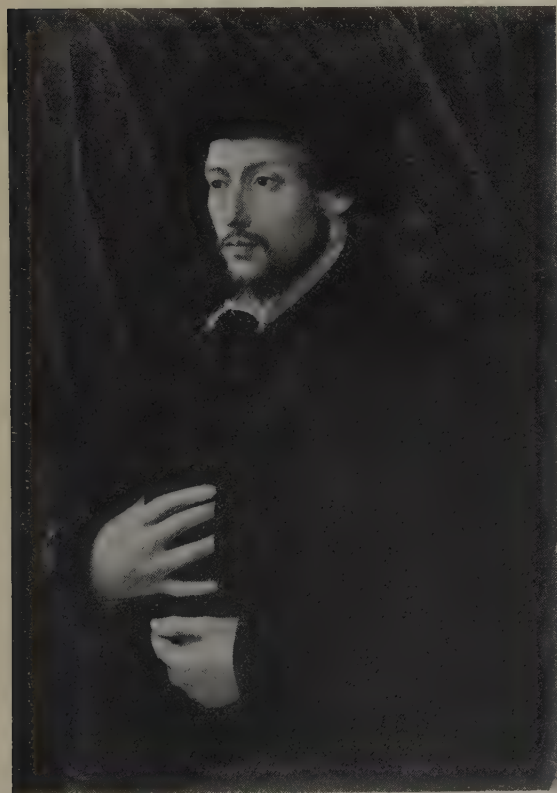
An Italian example belonging to the first half of the Sixteenth century is given to Lorenzo Lotto, one of the most individual and interesting of the Venetian painters and one of the first to show marked concern with the inner personality of his sitters. This suave portrait of a young man, intellectual in appearance with somewhat melancholy and indolent eyes, shows a serious attempt to realize the unaccented psychological features.



Property of the Metropolitan Museum of Art

PORTRAIT

BY NICOLAAS MAES



Property of the Metropolitan Museum of Art

PORTRAIT

BY LORENZO LOTTO

The painting, moreover, is of the greatest beauty. The painter's charity toward human beings in general and particular expresses itself subtly in the tenderness of his drawing and modeling. He seems to caress the shapes that he brings into being on his canvas, and while there is a certain eagerness in his line there is also a marked restraint, as though he had cautioned himself against allowing his impetuous first impression to run away with his more sober reading of the individuality under his scrutiny.

If we compare this portrait with the *Portrait of a Man* by Rembrandt, which takes us another century farther on in the history of portraiture, we perceive a more emotional stress laid upon the inner life by the great Dutchman, who was, perhaps, less a reader of the souls of others than the interpreter of his own soul. Here we have a profound melancholy in the gaze, and the painter has used every means in his power to emphasize and sustain this impression of melancholy by the atmospheric depth and by the elimination of all distracting detail.

Nicolaas Maes, a contemporary and pupil of Rembrandt, and up to a certain point his follower, is represented in the museum by two portraits as widely divergent in feeling and method as any two that ever came from the same hand. One is that

Portraits at the Metropolitan



Property of the Metropolitan Museum of Art

PORTRAIT

BY NICOLAAS MAES

flattering style of his later years. Even in his decline Maes was a great craftsman, and his pictures invariably give pleasure by their competent execution.

It is interesting to compare the portrait by Lotto, so completely Italian and Venetian in character, with the work of two painters living at about the same time in Germany, Hans Holbein the Younger and Lucas Cranach. The museum is exceedingly fortunate in possessing a very early portrait by Holbein, painted when he was only twenty years of age but realizing nearly all of his great qualities as a portrait painter. The subject is a young man richly dressed. The figure is placed somewhat lower on the canvas than in Lotto's composition, which appreciably subtracts from the effect of dignity, but the elaborate detail of the frieze in turn counteracts the impression of a minified figure. In Lotto's picture the eyes of the sitter look straight ahead and away from the observer, which, however, is by no means a characteristic of the painter's habit, and in Holbein's picture the eyes are turned toward the observer with a keen, searching expression, although the head is turned away to a three-quarter view. The flexible outline following so closely the character of the smooth young face, the marvelous creation of the textures, the heavy gold

of an old lady in a black silk dress with a broad white linen collar and white undersleeves. The face is handsome and refined, the drawing close and the composition remarkably dignified. The figure is so placed on the canvas as to bring out the stately attributes of the sitter, and there are no distracting accessories. The hands, in particular, are painted with the greatest delicacy and the long pale fingers are eloquent of aristocratic lineage. The other picture is a portrait of the Duchesse de Mazarin, who is dressed in a gold-embroidered white satin gown, with a red mantle draped carelessly over one arm. Her white throat is bare and her beautiful brown hair is crowned by an elaborate headdress of red and white feathers. Her lips are bright red and her expression is animated. This picture may be compared profitably with that by Nicolas de Largillière, a French portrait painter of the same century, whose brilliant rendering of the lovely Mary Marguerite Lambert de Thorigny is one of the most striking portraits in the museum, despite its touch of artificiality. It was not Largillière, however, but van der Helst, the fashionable Antwerp painter, who turned Maes from the noble traditions of Rembrandt's teaching to the



Property of the Metropolitan Museum of Art

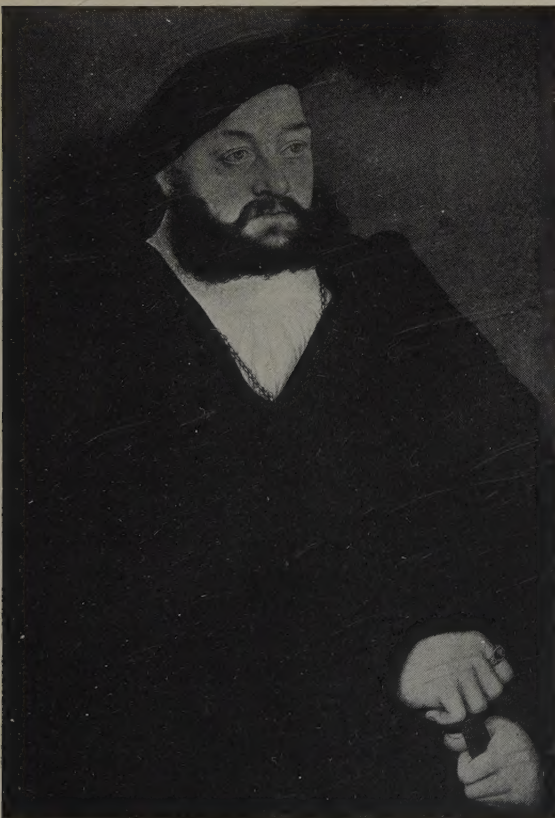
PORTRAIT

BY LARGILLIERE

Portraits at the Metropolitan

of the chain pressing against the firm flesh of the throat, the velvet and cloth and embroidery, the soft fall of the hair over the bony angles of the cheek and brow, the pearly surface of the paint, as exquisite as that of a bit of old Chinese porcelain—what are these but the essence of Holbein's passionately faithful art, an art so true to itself that beside it all warmer art hints at surplusage of sentiment? It is astonishing how much of his predilection and training the young painter who had made his first essays in portraiture only the year before has put into his rendering of the subject. We see in the ornamental frieze his fondness for architectural and decorative ornament; we see in the designs on the sword pomel and in the forms of the rings and chain the remarkable freedom and grace of his patterns for goldsmith's work, and, above all, we see how his feeling for flat modeling and rejection of cast shadows began with his beginnings.

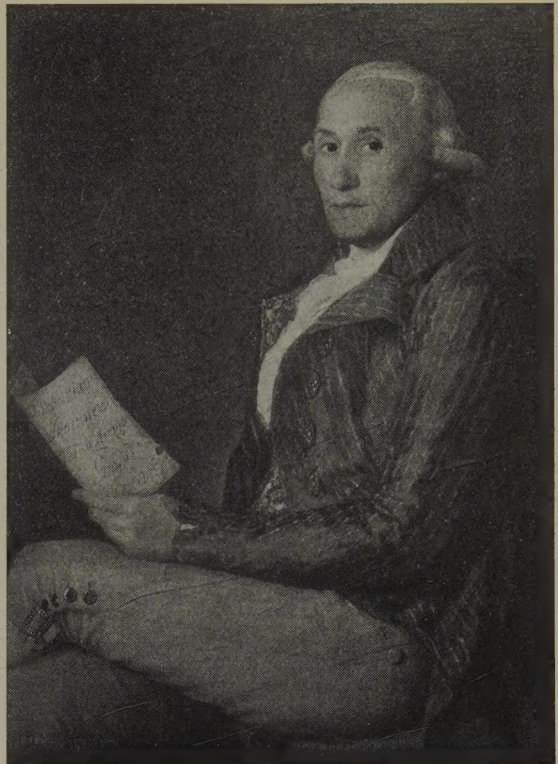
In Lucas Cranach the Elder we have a somewhat similar type of portrait painter. He also belongs to the Fifteenth century, although all the work that we know certainly as his was done in the Sixteenth. His early work was in the nature of religious fan-



Property of the Metropolitan Museum of Art

PORTRAIT

BY LUCAS CRANACH THE ELDER



Property of the Metropolitan Museum of Art

PORTRAIT

BY GOYA

tasies, gay little Eves and merry representations of the Holy Family, a subject commonly treated with such reverence by the painters of his time. Cranach was not irreverent but he was irrepressibly joyous, and his beautiful picture in the Staedel Museum, at Frankfort, shows how brilliantly he could combine naïveté and good humor with enough sincere religious feeling to keep his work clear of vulgarity. In his portraits, most of which seem to be the work of his later years, he allows the serious side of his nature to come first, and he renders the physical appearance of his sitter with fidelity and gravity. But his concern is more with his craftsmanship than with his sitter. Few painters of the period were finer craftsmen than Cranach. He seems to have loved his material for its own sake, and in the portrait recently acquired by the museum we see at its best the jeweled beauty of his surface, the pigment drawn over the surface in thin glazes until a lacquer of exquisite depth and purity of tone is built up.

If we pass from the Sixteenth-century work of Holbein and Cranach and Lotto and the Seventeenth-century work of Rembrandt and Maes to Goya's portrait of Don Sebastian Martinez, painted at the end of the Eighteenth century, we experience a sensation of stimulus. The mind begins to tingle

Portraits at the Metropolitan



Property of the Metropolitan Museum of Art

PORTRAIT

BY GILBERT STUART

His brush has played with extraordinary ease about this beautiful head, with its clearly defined features. The touches of light rest without a trace of heaviness upon the surface, and the half tones are exquisite in their refined values. The figure, also, that so firmly reveals itself under the handsome garments, the sensitive hand in which the paper bearing the sitter's name is held, the slight sag of the coat at the shoulders, the naturalness of the pose—everything speaks of an observation so highly trained and so competent as to take in each detail in its exact relation to the whole.

Another painting of the last decade of the Eighteenth century is one of two accredited to the American painter Gilbert Stuart, the best of America's early portraitists, and in this charmingly decorative piece of work he is very nearly at his own best.

Finally, in Renoir's family group we reach the full flood of Nineteenth-century portraiture, to find it represented by the most modern of French painters. Whatever Manet may have shown of classical tradition, in the case of Renoir we look in vain for anything back of the intense personal note that makes his art that of the present day and the present hour. Even in this rapid survey of a very few of the more important portraits of the museum we perceive that the road from the personal attitude of a Lotto to the personal attitude of a Renoir involves passing through a new civilization.

in the presence of this icy craftsmanship, covering with its thin perfections the fire and force of an extraordinary energy.

Goya was a curious example of impetuosity and freedom of execution, turning in the painter's later years to a cold precision, giving the effect of constraint and reserve. It is common enough to see the timid caution of a young man's work ripen into that freedom and carelessness which characterize maturity and increase with age, but the other phenomenon is rare. This portrait of Don Sebastian belongs to Goya's middle period, when he was commencing to hold in his plunging pencil, yet before he had lost his vivacious and dramatic quality.



Property of the Metropolitan Museum of Art

FAMILY GROUP

BY RENOIR



"LE JUGEMENT DE PARIS," FROM THE
OIL-PAINTING BY E. RENÉ MÉNARD.